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1895

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1894-95

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DESIGN.

That sane and excellent Roman, Marcus Aurelius, has observed :

“We are all working together to one end, some with knowledge and design, and others without knowing what they do . . . It remains, then, for thee to understand among what kind of workmen thou placest thyself.”

It is one of the singular perversities of that mostly well-meaning abstraction, the General Public, that it has so dim an apprehension of the relation to it and its well-being of the arts of pictorial design, including in this term all those arts which delineate form upon a plane surface, from allegorical painting to the census diagram or the straining sheet of a roof-truss. Neither do they at all understand that the workers therein are “working together to one end with knowledge and design,” while not a few of the apathetic public labor “without knowing what they do” in the economy of the universe, nor “among what kind of workmen” to place themselves in the general evolution of terrestrial affairs.

It would be equally singular that the arts of design should continue to increase and show a lusty vitality in spite of this want of appreciation, were it not for the fact that they lie at the very roots of our civilization and take hold on nearly every detail of its constructive activities. It is a long way from my old friend “Medicine Joe” of the Ogallalas, who dressed himself for the most part in a pot of red paint accentuated with feathers and suspender buttons, to the gentle or perhaps ferocious reader of this catalogue, vainly looking for some indication of the proper picture to like ; and yet, the guide-posts of that

pathway are these same neglected arts of design. Indeed, this is so pre-eminently the age of pictorial design that it would be very easy to show there is more making of pictures in the last decade of the present century than in all the centuries combined from the Christian era to the year 1800—so easy, and the arithmetic of it so filling, that I am tempted to present a few statistics to a candid world.

An illustrated magazine whose circulation is one hundred thousand presents in a single number more than one hundred and fifty illustrations. In one month's issue therefore it distributes fifteen million pictures. In one year this amounts to one hundred and eighty millions. It would be conservative to multiply this by six for the magazine circulation of this country alone, from which results one billion and eighty millions, to which must be added the pictures of illustrated weekly and daily papers, and books ; prints, engravings, and paintings ; bill posters, advertisements, and stage scenery ; mural fresco, ceramics, textile fabrics, wall papers, gold and silver work, labels, and postage stamps, before the sum total of artistic designing is achieved. But this is not all—not half, perhaps, for we are yet only on the threshold of constructive and technical designing, which includes the work of the architect ; the mechanical, civil, and military engineer ; the ship-builder ; the surveyor ; a good many "ologists" ; the manufacture of every form of utensil ; of locomotors and steam-engines, bicycles and wheelbarrows, stoves and hardware ; the furniture dealer ; the carpenter ; and, in short, the maker of nearly every article produced by the prolific ingenuity of man. Each works through and by the design and diagram, and speaks to his workmen in the language of the line, so that the countless drawings issuing in swarms from every factory and workshop in the land must be added in before the colossal aggregate is reached for a single year. After this, multiply your amazement by ten, and you have the decade.—Q. E. D.

For the completion of a single building of large size and some importance the architect prepares, first and last, somewhere near two thousand drawings and blue prints of the most scrupulous exactness, drawn to scale, showing every detail. When these are done the building is created, for the construction is a matter of the mere mechanical following of these drawings. To set up a modern locomotive requires sixty-eight separate scale drawings, showing every bolt in place. These are multiplied three or four times for the shop. Imagine what is required for the engines of an ocean steamer. For the vessel itself, thousands, depending upon her size and character. It is the same with the guns, great and small, with which we destroy our fellows scientifically, and all the complex enginery of war—fortifications, ordnance material, magazines, barracks, maps, and material of transportation, all of which are born on paper.

The Design, the Drawing, the Diagram—these are the loom cards which control the activities of the world of construction. The workmen are but so many lifting wires mechanically doing their appointed task by the pattern. The Drawn Line rules the world, for with it are written in the language of Form the laws of the Fine and Industrial—the *Creative Arts*. This is no mere metaphor or dazzling array of figures: it is cold fact—so cold and unemotional, indeed, that it is not too much to say, that if the art of delineating form upon a plane surface were suddenly lost, industries would stop, and society revert to semi-barbarism.

This universal language of form is the tongue of the genius of modern productiveness—not a phonetic but a pictorial tongue,—and hundreds of millions depend upon its utterances for their daily bread. It is the bond linking higher Art with all industries, even the humblest. It should be taught every child at the same time and with the same care that he is taught to read and write. Not

only will he thereby achieve a vast range of intelligent sympathy with all the arts of the world, but his intellect will be made more clear and accurate in all concrete matters ; and in everything involving formal expression he will, in a small fraction of the time, give more direct, concise, and ready utterance with the line than with the word.

In the crowding rush of latter-day activities no man will long await the realization of the desire of his heart. His pleasures, his wars, his engineering projects, his houses, palaces, carriages, and ships—everything he exacts from the back and bowels of Earth—must be quickly touched, and the magician's wand by which they are evoked is the draughtsman's pencil. When Science guides it the body of Utility takes form ; when Art, the soul of Beauty quickens the creation, but without the creative fiat of the Design, *nothing*—but the breech clout, politics and metaphysics.

CHARLES WILLIAM LARNED.

West Point, March 15, 1895.

U. S. A.



NO. 355. MEXICAN COWBOYS COMING TO THE RODEO. 34 x 68.
FREDERIC REMINGTON, A. N. A.



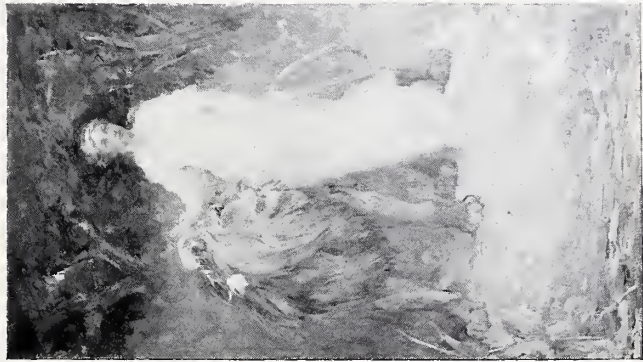
NO. 325. A MORNING VISION. 28 x 30.
HENRY O. WALKER, A. N. A. (ELECT).



NO. 448. CAPRI GIRL. 22 x 27.
GEORGE B. BUTLER, N. A.



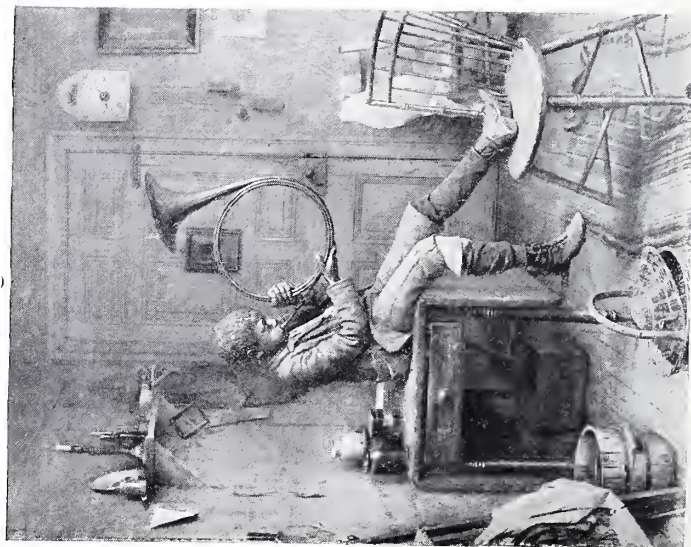
NO. 374. DAFFODILS. 12 x 20.
WM. J. WHITTEMORE.



NO. 305. UNA AND THE LION. 27 x 48.
F. S. CHURCH, N. A.



NO. 76. BUBBLES. 32 x 38.
WILLIAM MORGAN, A. N. A.



NO. 175. THE HORN BLOWER. 8 x 12.
J. D. CHALFANT.



NO. 262. MY LADY. 18 x 28.
WILL H. LOW, N. A.

AN ACADEMIC ACADEMY.

Much good is bound to accrue to the National Academy of Design upon its removal to more spacious and convenient quarters than it now enjoys, and I suppose a large proportion of that good will be expected to take the shape of innovations. To one who believes that a reasonable conservatism is a source of strength, and not in the least a disintegrating influence, the most desirable improvement for the Academy seems a widening and deepening of its strictly Academic character. The oldest and most strictly American of our artistic institutions could lose nothing, and might very probably gain a great deal, if it were to do everything in its power to increase its official prestige, to broaden its scope as the head and front of American art.

The Society of American Artists has been much in evidence of late, a fact which must rejoice every believer in our artistic future. And the American Fine Arts Society, which includes the former organization, is strengthening its power with every year. Recently, when the Academy was compelled by circumstances, by the engagement of its premises long in advance for other purposes, to relinquish its desire to hold a posthumous exhibition of the works of George Inness, it was the Fine Arts Society that came forward and enjoyed the privilege of carrying the affair to a most successful termination. The landscapes were gathered together from the great painter's studio and hung for a month in the galleries on West Fifty-seventh Street. It was in those galleries that Mr. Parke Godwin delivered his stately oration. Now, everything that improves the fortunes of the American Fine Arts Society seems to me to be more than welcome, but there are some things in which the Academy should

take precedence, and the exhibition I have cited above provides a partial illustration. Upon this occasion the Academy was blameless. Conditions beyond the control of the council were alone responsible. But in the new home of the Academy such space must be at hand, such rules must be framed, as shall permit the society to rise above material conditions when the moment requires it. No chance should allow the official functions of the Academy to be usurped by any younger organization. We want progress, we want the vitality and enthusiasm and fine feeling which go to make the newer artistic societies of New York delightful and stimulative of the warmest admiration. But no one who sincerely values American art cares to see the Academy overshadowed as it has been of late in many ways, and, above all, in those matters of atmosphere, of vague but strong influence, which cannot always be definitely traced but are reflected clearly enough in the attitude of the artists and of the public. It cannot be denied that the Academy is less vividly and less potentially in the consciousness of professional men and laymen alike than the Fine Arts Society and the Society of American Artists.

The solution of the difficulty which is pressing now, the difficulty of an old society permitting the artistic movements of the time to be controlled by its juniors, seems to me to lie in two distinct courses of action. On the one hand, the Academy ought to welcome all that there is of promise in contemporary art, no matter how youthful it might be. On the other, the Academy should lose no opportunity to impress itself, as an Academy, upon the public and the artists. It should ally itself conspicuously with every little eddy that promises anything in the great stream of national artistic endeavor. It ought to institute competitions, not merely after the manner of the prizes now offered through the generosity of outsiders, but in more direct ways; it should make it worth while for painters to wrestle with some fine theme

proposed by the Academy itself. The exhibitions ought to be increased. There should be shows such as those at the Royal Academy every winter, loan exhibitions of paintings, statuary, and objects of art. This could easily be accomplished if time and energy were given to the work. The success of the Fair Women show could be repeated were the Academy bent upon a campaign of the sort which that illustrated. And, above all, whenever an American artist of importance dies, the initiative of the Academy should bring about at once a display of his works, and the preparation of some memorial of his career, either in bronze or in the text of an official biography. It should be, in short, the national repository of every American artist's fame, preserving in its archives and among its plastic or pictorial relics the permanent record of him that posterity will demand in addition to his own productions.

No one in his senses could ask the Academy to be more Academic in those ways that mean narrowness, dryness, unresponsiveness to what is new and strong and young. But the hastiest observer can see that with all their sins the Royal Academy in London and the Old Salon in Paris do much to foster the native art of each country, do much to give it standing; and I think if our Academy were to make itself felt more profoundly as the official institution of art in America its efforts would redound to our lasting advantage. Other points might be interesting to discuss in view of the approaching change in the Academy's position,—the advisability of making industrial art a prominent feature of its curriculum, the idea of having its possessions well overhauled and re-established in a library which would be developed as time went on into a positive adjunct to art study in the city. But the necessity for a thorough demonstration of the pre-eminence of the Academy in certain official ways seems to me to be most worthy of attention at this time.

ROYAL CORTISSOZ.

THE ACADEMY AS AN EDUCATOR.

The removal of the National Academy of Design from its present site, and the erection of a new building elsewhere, marks an epoch, and is a sign of the times.

Not only has this institution made great progress and extended its importance in recent years, but the fact is demonstrated beyond controversy that the art needs of the city are keeping pace with its wonderful growth and increasing commercial prosperity : in the busy rush and struggle for the material things, the public still finds time to turn to the relaxation of the higher intellectual enjoyments, refining in their influence and elevating in their tendencies.

No national institution can be so conducted as to be entirely free from criticism : men are but human, and expediency at times may govern action and policy, not always comprehensible to those who are on the outside. A certain conservatism that comes with years and experience, is, in the main, productive of more good than harm. It is easy to criticise, but far more difficult to assume the responsibilities of executive management. A dignified standing in the community, a membership embracing the best of our painters, a large list of patrons, a healthy treasury—these are among the things not easy of accomplishment, and that may not be regarded lightly, or ignored.

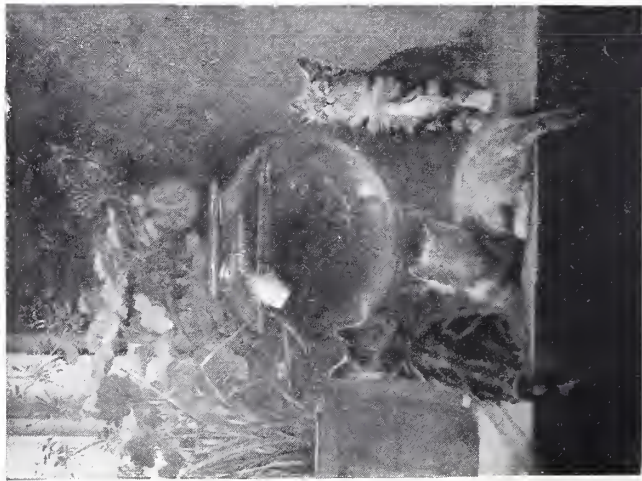
And now come the problems as to the needs in the proposed new home ; problems that require serious consideration, for they mean, not alone the necessities of to-day, but of many years to come, since if an advance in the future is to be as rapid as in the past, to what may we



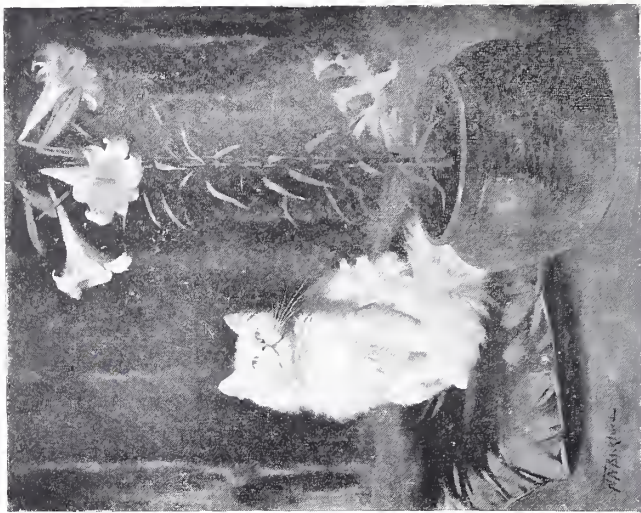
NO. 243. HEAD, 9 x 13.
HENRY MOSLER.



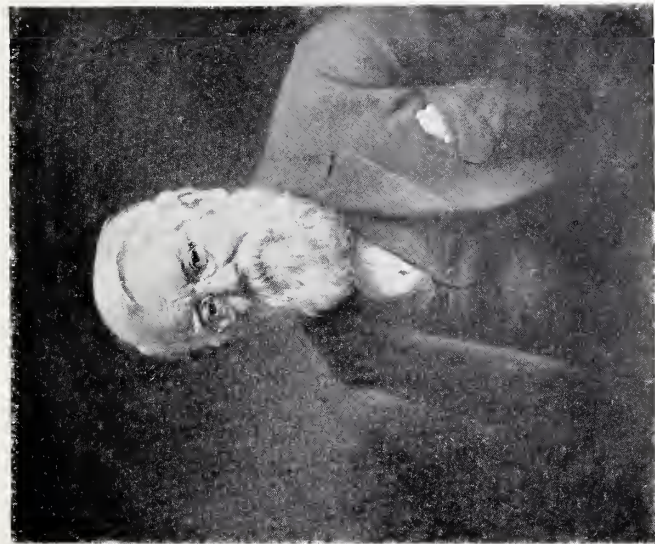
NO. 296. BLOCK-MAKER, 22 x 25.
EDGAR M. WARD, N. A.



NO. 315. NATURALISTS. 21 x 28.
J. H. DOLPH, A. N. A.



NO. 451. KITTY'S BIRTHDAY. 16 x 20.
N. N. BICKFORD.



NO. 300. PORTRAIT OF R. H. STODDARD, ESQ. 25 x 31.
THOMAS W. WOOD, P. N. A.



NO. 54. WAITING. 34 x 42.
J. WELLS CHAMPNEY, A. N. A.



NO. 366, IDLERS. 20 x 26,
JAMES M. HART, N. A.



NO. 361. THE WIDOW'S MITE. 16 x 24.
HARRY W. WATROUS, A. N. A.

not aspire? That the new building will be of the best, architecturally, we may safely leave to the taste of the able men in that branch of art whose splendid modern construction all about us gives assuring evidence of their artistic skill and efficiency. With the advantages of travel, their experience in the galleries of Europe before them, there need be few mistakes as to the structure.

It may, however, be permitted to speak at more length as to the importance of the schools, the training of the pupils, the inculcation of sound, elemental principles, that shall be instilled in them properly; the assignment of competent instructors, men who themselves are draughtsmen of the first order, and who can impart their knowledge. With its prestige, its influence in the community, and its sound financial condition, the Academy of Design should be the leading art educational institution on this continent, and the expense attending a course of instruction in any of the branches should be upon as low a basis as it is possible to put it.

The French stand to-day a magnificent example of disinterested generosity in such matters. Make the standard high, debar the dilettante and the trifling, raise the ideals, but have the cost so nearly nominal that the poorest, lowliest citizen may be able to send his child and have developed that talent which is God-given, and which is not consequent upon birth, heredity, or environment.

ARTHUR HOEBER,
The New York "Times."

THE FUTURE OF THE NATIONAL ACADEMY OF DESIGN.

Born of a revolution against the narrowness and arrogance of the management of the original Academy of Arts, the National Academy of Design itself has now come to be regarded as a type of conservatism. It has sometimes seemed, even to its best friends, to hesitate and stand still when the genius of the times has cried "Forward, march !" But it must now prepare to break camp ; and in the necessity of seeking a new home lies its opportunity. It must choose now for all time and choose wisely if the National Academy of Design is to take that place in the front rank of our country's art institutions to which its long career and noble achievements fully entitle it.

The past records a mistake or two, by which the council of the Academy may profit in choosing a new site and projecting a worthy building for what should constitute a national monument to the fine arts. Timid or mistaken judgments have already permitted two great opportunities for the permanent establishment of the Academy in appropriate state to escape, and it is to be hoped that the present plans may be upon such a scale as will leave nothing for the future to regret.

With its present assets, and the unlimited possibilities of its "Permanent Fund," if our art-loving citizens can be brought to interest themselves in its enlargement, there would appear to be no obstacle to extending the present field of the National Academy of Design. The best ground obtainable is none too good for our great National Art School and Art Museum. While in the

early fifties the proposed site at Fifth Avenue and Twenty-sixth Street was deemed too far up town, it is likely now that nothing south of Fifty-ninth Street will be considered desirable. A magnificent building fronting on Central Park would seem to offer an ideal place for art galleries and schools. Even farther uptown on the West Side, advantageous localities might be found, although my own view is that Fifty-ninth Street is never likely to be too far below the centre of population. And the building which, with its present resources and the reasonably-to-be-hoped-for additions to its funds, the Academy ought to consider, should provide something more than a few dingy picture galleries and half a dozen subterranean class-rooms. Why should it not include a large court for works of sculpture, a library of works relating to the history and development of the fine arts, lecture-rooms for the use of students and the public as well, and a gallery of such portraits and other works of art as the Academy may acquire from time to time? How many persons have ever seen, or, having seen them, have ever had opportunity to really know even the present collection, which a stroll through the council-room and halls of the present insufficient building vaguely reveals out of the shadows of those gloomy crypts?

Lesser cities than this metropolis of the New World are establishing their own institutions on such a scale of liberality as to presently leave New York quite out of her proper place as the art centre of the country.

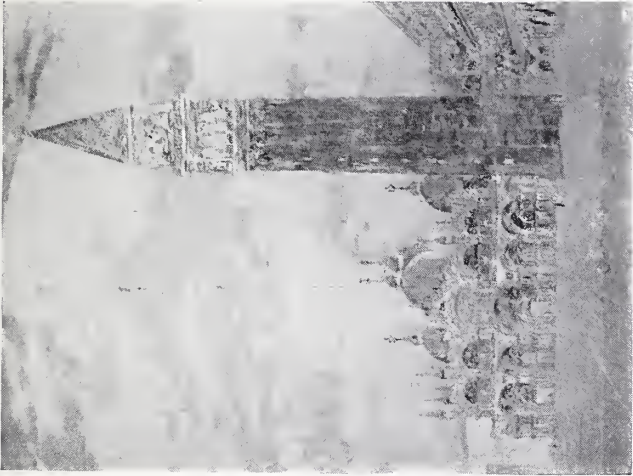
I fancy that the "Permanent Fund," of which a perfunctory notice appears each year in the catalogues of the exhibitions, might quicken into something like life in the hands of a Committee of business men who should bring the needs, and the righteous claims of the Academy upon the public, squarely before the people. Money need not be lacking if those persons who are capable of giving it can be convinced of the worthiness of the objects for

which it is desired. Then we should see an Academy that should comprehend in its fullest sense a National Gallery of Art, a credit to this city and the city's pride. Then, indeed, the scope of the schools might be broadened, as they should be, to include all grades of instruction ; a permanent gallery of paintings would grow about the present nucleus, the interest in which is increasing with the passage of each year ; the best schools in America would find adequate quarters and facilities for their important work ; and its library, accessible to all students, would afford resources for research in a special line, such as are not now available. Such a comprehensive institution too would be a constant invitation to owners of fine collections to deposit their treasures here in security for the benefit of greater numbers, until in time these galleries might rival those of the Metropolitan Museum of Art or the Lenox Library.

Let the public be awakened to a real interest in the future of our National Academy of Design, let the community be assured of the loftiness of its ambitions and the righteousness of its aims, and New York will have such a noble institution as shall be a monument to the earnest and inspired men who founded our National Academy, and to those whose faithful labors have conducted its affairs safely through the struggles and discouragements of seventy years.

CHARLES MASON FAIRBANKS.

*Editorial Rooms,
"The Sun."*



NO. 181. ST. MARCO. 21 x 28.
WALTER L. PALMER, A. N. A.



NO. 152. HEBE. 22 x 30.
GEO. W. MAYNARD, N. A.



NO. 338. THE GENTLE ANGLER. 19 x 26.
FRANCIS C. JONES, N. A.



NO. 29. BENT ON MISCHIEF. 27 x 36.
DE COST SMITH.



NO. 464. NEW ACQUAINTANCES. 31 x 38.
WM. R. LEIGH.



NO. 217. THE BROKEN THREAD. 18 x 24.
C. Y. TURNER, N. A.



NO. 298. THE EDGE OF THE WOODS. 16 x 20.
R. M. SHURTLEFF, N. A.



NO. 320. HEAD. 8 x 10.
FREDERICK DIELMAN, N. A.

IMPORTANCE OF THE ACADEMY SCHOOLS.

The most important department of the National Academy of Design is its school. Exhibitions are merely incidents—agreeable incidents—that mark the seasons as they pass and satisfy the public that the artists are not idle. They indicate and emphasize the conditions of art—whether it is stagnating, imprisoned in the shackles of Convention and Reaction, or whether, under the stimulus of Progress, it has emancipated itself and is pushing onwards and upwards toward higher ideals.

The school is the nursery of the future of American art. There, are not only the fingers taught to handle the pencil and the eye to distinguish forms and to appreciate symmetry, but the mind is influenced and guided in the love of the beautiful, both in its abstract and concrete manifestations.

In the school, when properly directed, the process is a unifying one up to a certain point. Beyond that, the development is one of individual character. Crude ideas are refined, false notions are corrected, deficient senses are developed, where these ideas, notions, and senses have relation to what constitutes art, until a given standard is recognized and accepted. After that, individuality asserts itself. The seed has been sown. Nature, working through aptitude or talent as its instrument, does the rest.

It is the school, which it is to be hoped, will mostly profit by the contemplated removal of the Academy from its present Venetian-Gothic home, now isolated amidst the surroundings of commercial life, to a more suitably-sit-

uated spot. Away from the noise of traffic-laden streets to where relative silence reigns, in a location where vistas of nature are still to be had and where the blue of the sky is still to be seen in a certain degree of expanse, unobstructed by the architectural monstrosities of the day, the students will be more in harmony with the art of which they are striving to become exponents.

If in the dark caverns, with their frowning walls and crushing ceilings, which underlie the Academy's galleries, it has been possible to educate and send forth as missionaries of true art a host of young Americans, imagine the result when classes are housed in rooms into which the light of day, the fragrance of trees and flowers, and the joyful song of birds may penetrate.

Art students should be happy. Their studies should be recreations, not tasks. Their spirits should be buoyant, their hopes should be bright. They should know how to mix toil and pleasure. There is deep philosophy in the tolerance that winks at the "*Farces d'Atelier*" so characteristic of the Paris studios. Art needs—within proper bounds, of course—to be free from the trammels of convention and formality. With light hearts the appreciation of the beauties of life is keener. In the dimly lighted cellars of the present Academy building, unadorned and unattractive, cold and depressing as they are, it is a wonder that the classes have prospered. All the more credit is due to their teachers. Disappointment, discouragement, and the sense of drudgery must have been hard to combat. All this will be changed in the new building.

If public spirit and philanthropy act, as it is hoped and expected they will, it will be possible to arrange also for summer classes, sketching tours, and the like. Such adjuncts to the course of an art education are recognized everywhere as of the greatest importance. After all, Nature is the best teacher, the truest source of inspira-

tion. A trip in her realm is worth hours and days of study in the studio. There are lessons at every step. Some of these are obvious, others are learned by the aid of the older devotee—the teacher. In shaded footpaths, on long stretches of meadow-land, on wooded hillsides, by sluggish, sleepy streams, and babbling, bubbling brooks, in sylvan dells and half-hidden nooks, there, is Nature in all her glory. Each season has its beauty, its colors, its tones, its suggestions. Each hour has its mood, its lights and half-lights, its dawns and dusks. And, when fresh from such communings with nature the class returns, it brings with it into the studio the deep impression of object-lessons learned and never to be forgotten.

F. N. R. MARTINEZ,
The New York "World."

ART STUDY OUT-OF-DOORS.

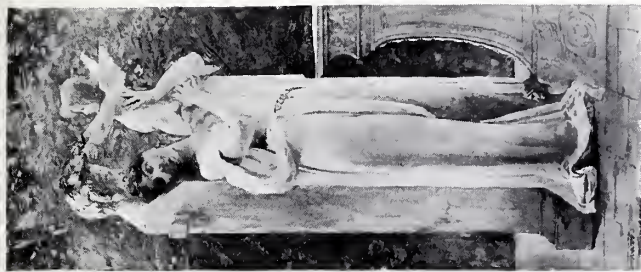
Over on the good side of the East River, where we have trees, goats, grass, low rents, and Coney Island, we have another good thing. It is called the Brooklyn Institute, and it dispenses knowledge enough every week to make one's head ache for the next fortnight. Among its benefits is a set of summer schools. In one you learn how the *elasmobranchii* and *sciuridæ* are put together, and how to keep from mixing up the *seriocarpus conyzoides* in your swelling intellect with the *tiedemannia teretefolia*. But in some of the others you have more fun, for you learn to draw, paint, and to talk about tones, values, *chiar-oscuros*, and what perfectly lovely teachers those in the Institute are.

These gypsy schools of art have been out among the windy moors of the Shinnecock district, in the near, warm, fertile, rolling ground of Princeton, in the lonelier Shawangunks, in the idyllic regions of Old Lyme, and among the mosquito- and tourist-burdened sands of Point Pleasant. They are in charge of men who are equally admirable as painters and teachers, and judging from the work that is brought back in the fall, the classes advance quite as fast as they do in town in an equal length of time. They amplify the results of their indoor training.

These youngsters are popping up in bewildering numbers and are flaunting their talents at the public with affecting confidence, but it must be admitted that their work averages better than that of the veterans at their age. Of course it must. Is n't the world moving? The advance is due to out-door study. Pictures of the Hudson River school—as some people call the most honest, most



NO. 82. LITTLE MAID IN WHITE. 15 x 16.
DOUGLAS VOLK.



NO. 256. A TRIBUTE TO SATYR. 16 x 38.
G. R. BARSE, JR.



NO. 303. BACCHANALS. 42 x 78.
R. V. V. SEWELL.



NO. 332. CUTTING ICE. 20 x 24.
J. ALDEN WEIR, N. A.



NO. 319. THE BATHING HOUR. 24 x 40.
J. C. NICOLL, N. A.



NO. 348. THE JACK O' LANTERN. 18 x 24.
E. WOOD PERRY, JR., N. A.



NO. 288. SWANS. 12 x 19.
WALTER SHIRLAW, N. A.



NO. 105. OCTOBER NEAR NEW LONDON, CONN. 18 x 22.
ROBERT C. MINOR, A. N. A.

American art that we ever had—are excellent in composition, carefully, firmly painted, and full of artistic knowledge, but they are apt to lack the atmosphere, the harmony to be found in work that has been grounded in the fields and under the sky. Every day has its tone, and no amount of studio cleverness quite makes up for the lack of it.

Where the Academy goes and however it succeeds in housing itself—and may good angels and brotherly love always find a lodgment under its roof—it ought to add to its already admirable equipment a summer school or schools. Things may be taught in open air that cannot be taught under a skylight. Moreover, there is a healthful stimulation, a profitable rivalry, a continual refreshment, a living interest in class work out-of-doors. Its perfect feasibility commends it. Living in the city is an expensive—I was going to say luxury, but to how many is town life even comfortable? In the country one has health, air, sunshine, scenery, mental calm, and a secure remoteness from clubs, claret, and the opera. The mode of life there is an incitement to observation, industry, and individuality, which are as admirable in art as in every other human activity.

CHARLES M. SKINNER,
Art Editor Brooklyn "Eagle."

WHAT THE NEW ACADEMY OUGHT TO BE.

The prospective removal of the National Academy of Design from its long-established location at Fourth Avenue and Twenty-third Street, should be, in my opinion, the occasion for its being made the National Academy of the country, in fact as well as in name. There could be no more appropriate time for this endeavor and its successful carrying out than the present, when the metropolis, reaching out its arms to embrace all surrounding cities, is on the point of establishing itself as the metropolis of the country probably for all time, and when, with the wonderful advance New York has made in science, literature, and the arts, and finally in its securing, after many years of effort on the part of its better citizens, a clean and honest government, it stands more than ever the centre of thought and interest to the millions of inhabitants of the United States.

Such a city as the Greater New York, under its possible new title of Manhattan, will soon be, should have for its National Academy of the Fine Arts—for it occurs to me that such a title would be more appropriate under the changed conditions of the times than that of the National Academy of Design—a building that will compel the admiration of the art world of America and Europe as well. This building should be so complete in its every equipment as to afford to the art student who shall come to it to learn his art the best possible facilities, to the artist who shall display his works in the exhibitions held under its auspices the best place to exhibit the products of his brush, and to the public who shall visit it the best exemplifica-

tion of the country's art. It is my belief, notwithstanding the general opinion that New Yorkers have little or no civic pride, that should such an idea be properly presented to them they would be quick to respond, and provide the funds necessary for the building and equipment of a suitable and worthy palace in some well selected part of upper New York for the National Academy. The details of the equipment of such a building should be left to those, who from long experience are fully aware of the needs of the art students and artists of the country. There should be a comprehensive system of schools, provided with commodious and thoroughly equipped studios and class-rooms, with the best teachers that can be procured in all departments, from drawing from the cast to drawing from the model ; and I should think that a course of lectures, delivered annually, by some leading art professor or artist of Europe would supplement such a course of instruction admirably. There should be summer schools here and there under the auspices of the Academy, and opportunities afforded to deserving students, through prizes, etc., to study abroad. The present spring and autumn exhibitions should be enlarged in scope and supplemented from time to time by smaller displays of the works of special artists, honored in their profession, and who in some new and magnificent building would feel it an honor to so exhibit their works under the auspices of the new Academy. I am well aware that some of these views may seem Utopian, but I am confident that were the public spirit of New York once sufficiently aroused to the making of the National Academy of Design, which after all has represented the nation's art more intelligently and truthfully than any other institution for over half a century, some such institution as I have outlined, there would be little difficulty in acquiring sufficient funds to secure the desired results. The plan however decided upon must be approached with a catholicity and liberality

of spirit on the part of artists and art lovers, and no factional or "school" feelings must be permitted to enter in. Through some such broad and generous plan the Academy of Design in its new location can be made a National Academy of which all Americans, and especially New Yorkers, may be justly proud.

JAMES B. TOWNSEND,
Art Editor "Vanity."



NO. 282. BUCK MOUNTAIN—LAKE GEORGE. 30 x 50.
DAVID JOHNSON, N. A.



NO. 326. MARFIL—MEXICO. 8 x 9.
SAMUEL COLMAN, N. A.



NO. 123. THE ROAD BY THE BROOK. 16 x 24.
H. BOLTON JONES, N. A.



NO. 441. PEONIES. 29 x 36.
F. S. SMITH.



NO. 337. NEWS FROM THE FRONT. 18 x 28.
WORDSWORTH THOMPSON, N. A.



NO. 25. CATSKILL MEADOWS. 19 x 29.
KRUSEMAN VAN ELTEN, N. A.



NO. 93 DEPARTING WINTER. 20 x 30.
F. RUSSELL GREEN.



NO. 292. IN THE BARNYARD. 25 x 37.
HORATIO WALKER, N. A.

THE ACADEMY EXHIBITIONS.

The National Academy of Design is best known to the public through the Annual Exhibitions, and as these are good or bad so the general work of the Academy as a Conservator of the Fine Arts is judged to be worthy or unworthy. It seems to me, therefore, that in the larger field into which the Academy is about to move steps should be taken to make the exhibitions as good as possible, even though an improvement be secured at the expense of time-honored customs. In an exhibition consisting of four hundred pictures, if forty of them be badly executed, the majority of the visitors are quite apt to conclude that the whole exhibition is poor. Indeed, ten inferior works detract from the effect of an Academy exhibition out of all proportion to their number among the whole, and visitors are not only apt, but certain, to place the blame upon the Academy for these works, rather than upon the individuals who created them. This is severe, but it is not entirely unjust, for every picture hung on the walls of the Academy has, in some measure, the endorsement of the Academy as a worthy work of art. Pictures therefore without merit should be excluded, even though half the wall space should remain uncovered.

It has been intimated time and again that many inferior works are hung in the Academy Exhibitions not because the "Jury of Selection" had been too liberal and generous in its judgment, but merely as a matter of course and without consulting the Jury, because each member of the Academy selects his own pictures for exhibition, and sends what he himself chooses, such paintings being always hung as a matter of individual right or

of time-honored courtesy. Whatever the cause, it seems to me that in arranging future exhibitions this custom should be abrogated. I do not make this suggestion with the idea that the changing of this rule would lead to the exclusion of the pictures of, and therefore be a hardship on, any particular set of men ; nor is the suggestion the outgrowth of the idea that in the Academy there are any painters of small capacity. Not at all. The suggestion comes from the knowledge that, as a general thing, a man is the poorest possible judge of his own work. This is the case in every form of artistic expression—in literature, in acting, in architecture, as well as in painting. And it is a further well-known fact that all men at times do work not at all worthy of them at their best ; indeed, there are painters we are accustomed to dignify with the title of “master,” who at times produce work not much better than that of inept amateurs. I recommend, therefore, that all works should be submitted to the “Jury of Selection,” and that the members of that body should be earnestly enjoined to act with the strictest impartiality while applying the highest standard of judgment in performing their duties.

If I fancied for a moment that there were those in the Academy who took the view that the corporation was a mere private organization for the individual profit of the members, I should feel great diffidence in making this suggestion ; indeed, if it were such a company, there would be no reason in the world why the public should take any greater interest in it than the public takes in the private affairs of any firm of picture dealers. But I am sure that the Academy as a body, and the members of it as individuals, take a much broader and higher view, and recognize that the Academy and the members of it have responsibilities to the public which no selfish or private considerations would induce them to ignore or neglect. The first duty just now, it seems to me, is for the

Academy to maintain with the public its position of authority in matters pertaining to the Fine Arts ; and the easiest way to do this appears to be through a general excellence in the public exhibitions, which can be obtained only through the rigid exclusion of all paintings by whomsoever painted which a competent and representative "Jury of Selection " is not willing to endorse as worthy and interesting works of art.

JNO. GILMER SPEED.

ART FEATURES OF THE NEW CON- GRESSIONAL LIBRARY.

As a subject of interest to those engaged or interested in the three material fine arts, PAINTING, SCULPTURE, and ARCHITECTURE, the New Congressional Library at Washington will perhaps afford a somewhat attractive topic.

In this building the government has undertaken for the first time to properly encourage the three arts conjointly, and to call the sculptors and painters of the country to the assistance of the architect.

Naturally other governments in this and other ages have almost as a matter of course given the opportunity to those engaged in the three arts to work together, but for us it seems, as it were, only the beginning. The National Capitol is the only other work recalled at present in which any attempt has been made on a large scale by the government to employ painters and sculptors in the embellishment of any of its buildings. The eight large historical paintings in the rotunda, recessed in the wall, may be considered as mural paintings, and are virtually integral parts of the building, while the large composition at the crown of the dome is painted directly upon the plaster. The intermediate band of American history frescoed in imitation of sculpture, affords a subject only for lamentation, theoretically as well as artistically. The sculpture in one of the pediments and upon the two pairs of bronze doors now in place, show a desire to do the right thing, but all more or less in a disjointed and incomplete way.

In the New Library it has been the aim to bring in the



NO. 283. A GALA DAY IN VENICE. 48 x 72.
THOMAS MORAN, N. A.



NO. 97. THE APPROACH OF FLOOD TIDE. 24 x 36.
GEO. H. MCCORD, A. N. A.



NO. 406. CHILDISH THOUGHTS. 32 x 46.
WM. H. LIPPINCOTT, A. N. A.



NO. 139. NOTES OF INTEREST. 10 x 14
CLAUDE RAGUET HIRST.



NO. 128. "PLEASE LET US OUT." 18 x 27.
A. F. TAIT, N. A.



NO. 412. MAY MORNING. 16 x 22.
THOMAS ALLEN, A. N. A.



NO. 447. OCTOBER MORNING. 24 x 32.
WM. H. HOWE, A. N. A.



NO. 89. BY THE ROADSIDE. 18 x 24.
F. C. GOTTWALD.

works of the sculptor and painter conjointly with those of the architect in order that the efforts of all working simultaneously together will produce a harmonious whole. A complete work in architecture can only be produced in this way. To this end the government has invited and commissioned no less than twenty-one sculptors and fourteen painters of well-known ability to lend their efforts to the adornment of the building. Although the scale of compensation had of necessity to be placed rather low, the aggregate of the commissions has amounted to something over three hundred thousand dollars. This, however, seems a comparatively small amount when it is remembered that the whole work is to cost six millions. The building in plan is rectangular, enclosing a large rotunda in the centre which is to serve as the public reading-room. This feature is octagonal in plan and is connected with the four sides of the exterior rectangle by the four interior wings, thus forming four courts. Three of these interior wings are filled with book-stacks, ten tiers in height, constructed of iron framework with white marble slab floors. Even the shelving is iron to secure protection from fire. Provision is made for 1,800,000 volumes. The fourth interior wing connects the central reading room with the grand entrance and staircase hall. This hall and the reading-room form the two most imposing features of the interior.

The architecture of these parts is in marble as far as the ceilings and vaults, which are of necessity finished in stucco.

The tone of the reading-room will be warm, as only Sienna, Numidian, and Tennessee marble are used. The coloring of the vaults and arches will carry the yellows and reds of the marbles gradually to a lighter tone of old marble in the great dome. This being the reading-room where people are to congregate and sit, and we hope read, the character of the room has been kept warm and

rich rather than cold and formal, which is the case with most domed interiors when they form the central hall of a capitol or pantheon, or even basilica. To this end the vault of the great dome has been much enriched in arabesque in relief, ornamenting the surface between the square coffers of the dome. This simple scheme of square coffers is relieved by large ribs which spring from the corners of the octagon and give strength to the dome.

The structure of the vault will be accentuated by bringing out the coffers by painting the bottoms in strong color while the other ornament will be in monotone. The dome, it is thought, will appear imposing on account of the relative smallness of its coffers as well as the comparatively low elevation from which it springs, and at the same time, it is hoped, will not appear too cold or formal to be in character with a reading-room. Toward the crown of the dome the coffering ceases, and the plain collar thus formed around the lantern or eye of the dome will be decorated in color, the subject chosen being a circle of twelve figures representing the nationalities or races which have been especially prominent in contributing to human advancement. At the crown of the lantern will be a large figure typical of Progress.

These frescos will carry out and extend the intellectual scheme of the sculptural decoration below, which forms the largest part of the artistic work in this feature of the building. At the corners of the octagon are Corinthian columns of Numidian marble, which will support eight colossal female figures typical of eight branches of learning, viz : Philosophy, Art, Religion, History, Commerce, Law, Science, and Poetry. At a lower level, and crowning the architectural features which fill up the eight bays of the octagon, will be a row of sixteen bronze figures, slightly over life-size, of men celebrated in these

several branches, two for each typical figure, and placed one on either side. On the dome pendentives above the typical figures are placed rectangular plaques which will carry inscriptions relative to the subject represented. The figures in relief upon the pendentives, as well as others under the upper cornice by the spring of the dome, together with the great clock, have also been given out as commissions to sculptors.

On the other hand, the character of the great entrance and staircase hall, where the marble used is all white Italian, will be more cold and formal. The two stories of corridors or halls which surround and open upon the central hall containing the stairs, are vaulted with barrel vaults and will be decorated in color to give some warmth to the surroundings. On the walls of these corridors occur a number of lunettes, for the decoration of which a number of artists have accepted commissions. Care having been taken that the whole of each compartment or corridor be given to one man, it is hoped there will be no lack of harmony either as to execution or results.

The sculptural work in this hall is placed mainly on the balustrades of the grand staircase, and the door marking the entrance to the reading-room, the spandrels of which contain figures of students, an old man and a youth. All of this sculpture is in white marble. Upon the two newel posts will stand bronze figures of winged Victories holding lights.

A third important division of the building is a suite of four rooms on the front of the second story, intended for exhibition purposes. The ceilings of these rooms are vaulted and coffered. The resulting lunettes upon the walls are being decorated by four artists, each of whom has an entire room. The architecture of each room will be toned up to the key set by the paintings, enabling the painter to exercise perfect freedom in his color scheme.

There are also other and smaller reading-rooms and corridors, in all of which will be works by our best sculptors and painters.

Upon the exterior of the building the spandrils of the three entrance arches are decorated by female figures in relief, representing Literature, Science, and Art. The three sets of doors to close these entrances will be sculptured in bronze as well as the lunettes in the arches, the subjects of which are Tradition, Writing, and Printing.

To be placed in circular openings upon the façade of the central pavilion, three sculptors have executed nine busts of men celebrated in literature. To complete the sculptural effect upon the exterior a sculptor has been commissioned to model three groups to be cast in bronze for the fountain located in advance of the approach to the main entrance.

EDWARD PEARCE CASEY.



NO. 242. SLEEP. 25 x 40.
CARROLL BECKWITH, N. A.



NO. 459. A LESSON IN FLOWER ARRANGEMENT. 25 x 30.
THEODORE WORES.



NO. 331. NEWPORT MOUNTAINS—MT. DESERT. 20 x 30.
GEORGE H. SMILLIE, N. A.



NO. 234. ABANDONED. 29 x 38.
GEO. INNESS, JR., A. N. A.



NO. 458. EVICTED. 24 x 32.
AUG. FRANZÉN.



NO. 277. THE "GANG." 40 x 60.
J. G. BROWN, N. A.



NO. 200. ASKING LEGAL ADVICE. 18 x 23.
E. L. HENRY, N. A.



NO. 216. TENDER MEMORIES. 14 x 18.
HARRY ROSELAND.

CONCERNING LINES IN "LINE-ENGRAVING."

From some experience as an engraver, I would venture to define a good line-engraving as the representation of a picture (no matter what the subject) by beautiful lines—lines chosen as best adapted to express form, light, and shadow, perspective, and sometimes the very substances of the picture represented. If this be so, a consideration of the constituents of beauty and fitness may be of importance, of more importance than appears manifest in very much of recent "line-engraving." A rough line will better represent a rough surface; delicate contours should be modelled by smooth and flowing lines; also there is a perspective in the use of lines. It is true that all forms, all rules, have a tendency to become only formal, conventional; but that is no reason for not considering and determining their worth; and conventionalism may not be best avoided by running away from some special form of it. And one also may be content with engraving without lines, aquatint or mezzotint, or even some new photogravure. Only in line-engraving we should have good lines—lines well considered, fit, expressive, and not unpleasant to look at; lines to tempt a second glance, lines to satisfy the learned lover of engraving as a distinct art, and such as are found in the works of a very few wood-engravers, and in the best works in copper, such as those of Sebald Beham of old and of Milton and Sharpe of later time.

The laws of line in engraving are not merely pedantry. They have arisen out of the very nature of art, and are as absolute and incontrovertible as any other artistic

principles. That every drawn or engraved line should be beautiful is involved in the assertion that Art is the expression of beauty. Good work is thorough. For a picture to be beautiful it should be beautifully done. And, however unaware we may be of the fitnesses of line which characterize the works of the greatest engravers, however arbitrary and conventional they may be sometimes, however tiresomely mannered in the formality of inferior engravers, they are yet, if not absolute laws, rules for our guidance, not to be violated or neglected with impunity. Haste may excuse their neglect, as in the slighter studies of the great painters we see shadow-lines put in merely as memoranda, scribbled in without heed or need of careful forming. If an engraver will for himself attempt, not a hasty sketch, but a careful drawing, such as I may be allowed to suggest to him, he will readily understand the matter. Let him *draw* a hand, a finger, or only the end of a finger-bone, *with fine lines only*, quickly and freely, but without scumbling. I think the first line he makes will be a circular line, some indication of the round general form. Not perfectly accurate in his first line, he will correct it with other lines, also circular. As he proceeds, shadowing and perfecting his drawing, he will observe that without intention the general direction of his lines has always had relation to the forms of the object drawn. In other trials he will learn that he can express form, convexity, or concavity, absolutely without color, by the mere direction of lines. This law of *line corresponding with form* obtains everywhere, in a face or in a tree, in a cloud or in mountain character.

Every line in an engraving should be chosen and expressive. Art is an intelligent power, designing always. If you find no proof of that, reject the work as bad! When I look at an engraving of a head and find that the flesh is not distinguishable from the hair; that part of a

smooth cheek might be a piece of cloth, engraved in precisely the same line as cloth in the same engraving (large enough to admit varieties of texture) ; when I find face or figure and what should be ærial background all of the same substance ; when I find an eye formless, a nose of wood or plaster, shapes and contours everywhere undefined and confused : I can but say, despite the admiration of my friend the art critic, and my own acknowledgment at first sight of much general effectiveness—the engraver of this has not learned his art, or having learned has been disloyal to it. I must condemn the *engraving*.

Or when I see a landscape, very excellent in light and shadow, in effect, in tone, or even more, most carefully preservative of the very brush-marks of the original painting ; but in which the sky is as woolly as a sheep's back, and the sheep cut with the same line as the water, and the water not differently from the grass, what must be my judgment of the work *as an engraving* ? Shall I call a picture represented by inappropriate, uncertain, inexpressive lines a fine engraving, however fine (that is, close together) the lines may be ? If there is no beauty in them as lines, shall I call *the engraving* beautiful ?

Examine that nice and really effective picture which at a first glance so pleases you. Before speaking of it *as an engraving* see if there is in it any mark of engraving intelligence. It is all one flat unvarying series of monotonous and unmeaning lines, so that the treatment of one part would do just as well for any other part. If so, be sure that it is not a "fine" engraving. It is not an artist's work. It is, however elaborate and effective, only the work of a mechanic.

W. J. LINTON, N.A.

NEW YORK THE ART METROPOLIS OF THE UNITED STATES.

The events of the past six months in the improved municipal administration of New York have encouraged those interested in the city's destinies to a belief that the civic pride, which has so long been confined to a handful of public-spirited citizens, who in spite of discouraging conditions have kept up the fight for the good of the community, will become more general and that we will not have long to wait before the real spirit of civism will find a responsive chord in the hearts of all those who claim New York as their home. It is reasonable to hope that reforms have come to stay, and with them that expression of confidence on the part of our wealthy and unemployed classes that will find expression in the intellectual and artistic advancement of our local surroundings. The willingness on the part of gentlemen to-day to accept office and to bend their energies to improve local conditions is a good augury for the future, while the organized systems of resistance in our Good Government Clubs is a form of guaranty against a return to political degradation in our midst. New York is to-day in point of wealth and population unquestionably the greatest city in this country. How long Chicago will permit us to maintain this pre-eminence we will not stop to consider. The question which arises is, Shall New York be the most civilized city of the country? These recent steps towards reform lead us to hope that it may, but it certainly will not become so without an effort on the part of those among us who have the time, the money, and the brains to set the example. Local pride has been slumbering, if not asleep, in New York ever since the end



NO. 42. "YOU ARE NAUGHTY." 18 x 24.
LOUIS MOELLER, A. N. A.



NO. 382. THE BENT PIN. 20 x 22.
WM. H. BEARD, N. A.



NO. 287. THE RAINBOW. 36 x 48.
HAMILTON HAMILTON, N. A.



NO. 75. THE DEPARTURE OF THE BRIDE. 25 x 35.
J. L. G. FERRIS.



NO. 462. ON THE ISLAND OF CAPRI. 20 x 28.
C. C. GRISWOLD, N. A.



NO. 46. IN THE MEADOW. 30 x 40.
C. MORGAN MCILHENNEY, A. N. A.



NO. 204. OLD MAN WITH A FLUTE, 12 x 20.
CHARLES C. CURRAN, A. N. A.



NO. 341. DANSEUSE. 32 x 39.
IRVING R. WILES, A. N. A.

of the first quarter of the century. It turned over once and shook off the Tweed ring, but after that snored on as comfortably as ever until the red-letter year of 1894. Providence has made our city the stepping-stone between the culture of the old world and the energy of the new. Shall we avail ourselves of this position? Next in line after the uprightness of municipal government and the breadth and utility of our local charities come our educational resources, fundamentally allied to which is art. The elements of drawing and design are to-day admitted as necessary factors in rudimentary education. The standing of our technical schools should make our city the Mecca to which every earnest student throughout the country would wish to turn his steps. The standards of our educational institutions in the direction of art can only be maintained at a high average by a cultured administration, and this it would seem more easy to command in New York than in any other city. When, however, one stops to consider the great possibilities developing in other cities, such as Cleveland with a two-million-dollar museum fund, Chicago to-day with the finest art building in the country, and Pittsburgh with an enormous art and educational endowment, not to speak of those great cities, Boston and Philadelphia, these instances force one to realize that New York cannot maintain its pre-eminence without generous effort. Centralization of art interest has proved in France its great utility, making of Paris the art capital of the world. And to a great degree the same is true of London; while in Germany the division of interest between Dusseldorf first, then Munich, and now with Berlin struggling to gain the supremacy, has militated against the success of more concentrated effort. New York should be the art capital of our country, but it will not be without active and generous effort on the part of those interested in attaining that end.

CARROLL BECKWITH, N.A.

THE ADVANTAGES OF CO-OPERATION.

J. C. NICOLL, Esq.,

Corresponding Secretary, National Academy of Design.

DEAR SIR :

Replying to your favor asking for an expression of my views, for publication in the catalogue, on the advantages of co-operation on the part of art societies in this city, I beg to say that the subject is both difficult and delicate, and rather large for brief consideration. Some thoughts, however, have occurred to me, which I give for what they are worth.

I take as axioms, that the great end for which the organizations in question are working is the encouragement of art in the community; that organizations are indispensable means for the accomplishment of this great end, and that the individuality of any organization which has maintained a good record in the past should be sacredly guarded.

They may have other ends, as, for example, the mutual benefit of their members, but that organization best fulfils its mission which contributes most to the main purpose for which it exists. This is the same principle as that which places the welfare of the nation above party considerations. I emphasize it at the start, because it is a truth which artists, in common with other citizens, have lately overlooked. With this end constantly in mind, and without preference for any one organization, we can safely discuss the questions of centralization and co-operation upon the basis of principles now being exemplified on all sides of us. Mercantile houses, banks, insurance companies, entertainment companies, etc., etc., are establishing themselves in centres and working in

co-operation. The best example is the union recently effected between the three great libraries of this city. The necessity of co-operation has already found practical expression in the Federation of Fine Arts Societies for the purpose of taking united action on such questions as involve politics as well as art.

In applying these principles the object sought is always the same, viz.: to enable the organizations of any business or profession to increase their influence on the community. It is the rational method of meeting the existing conditions of this time and place, which include a distracting multiplicity of interests and an increased city area.

Manifestly public interest is essential to the growth of art. There should be no lowering of the art standard to obtain it, but, on the other hand, artists must take those practical steps which gain popular interest, or else submit to be handicapped by those who do take such steps.

The fact which confronts us to-day is that the interest in the regular exhibitions of American painting, if it has not positively flagged, has not increased commensurately with the interest in art in general. Some persons, judging from attendance and sales at such exhibitions, hastily conclude that the general interest in art is declining. That this is not so is sufficiently proved by the increased attendance at art schools, the ever-growing attention paid to architecture and mural decoration, and it could also be proved by showing the total attendance at all the picture exhibitions, and the total amounts spent for pictures now as compared with the corresponding figures of a few years ago.

What has changed is the method in which the interest is manifested, and the American art organizations have got to realize that they are now somewhat out of sympathy with their environment. Let us consider some of the changed conditions.

A few years ago there were but two or three important exhibitions in a season. Now the number is legion. In the last eight weeks there have been fourteen public and seven club exhibitions in this city.

A few years ago there were but few art stores in this city. Now the great firms of Europe (from Paris, London, and Amsterdam) line Fifth Avenue, and, acting on the principles alluded to, have formed a compact centre and co-operate largely with each other.

A few years ago sales were largely made at annual exhibitions; now they are generally by auction.

A few years ago artists were content to show their works at annual exhibitions; now single artists, or a few together, take a suite of galleries and each exhibits perhaps fifty pictures at a time.

While all this cuts tremendously into the annual exhibitions, what steps have been taken by the art societies of this city to meet these changed conditions? For many years they all worked independently and in widely separated localities. An effort was made five years ago to unite several of them, and the results, so far as they go, are highly satisfactory. But even so, to-day, in place of a united body, the would-be patron of American art finds *two* divided bodies. This is thought by some to be a good thing for art. It is a very bad thing for the public interest in art. In the eyes of the average art patron it appears as rivalry between organizations.

The points I wish to make are, that centralization (both geographical and co-operative) has become an essential to American art if it is to regain the position which it deserves, and that that organization which can bring this about will accomplish the great end of associated effort.

There are natural limitations to co-operative centralization. While it would be wise, for obvious reasons, to ally painting, sculpture and architecture, their lines

being parallel, it might be unwise to include music, its lines being somewhat divergent from those of the others. The principle which determines the flocking of birds is that they should be of a feather.

The time has fully come when the allied arts—the fine arts—should present themselves to the public hand in hand. Painters' clubs, architects' societies, and sculpture associations are all very well; but they should appear in their true relations as branches of the tree of fine arts. The basis of union should, therefore, be the establishment of a broad Fine Arts Academy.

I will not go into the questions of the healthy growth of all branches of the tree, the disappearance of imaginary antagonism, the economy in the management of property, and the disentanglement of business questions from those of art. Suffice it to say, that beneficial results in these directions would follow in the art world as surely as in those other departments of human labor which have adopted the principles of centralization and co-operation.

Very truly yours,

HOWARD RUSSELL BUTLER.

A PLEA FOR ART IN THE PUBLIC SCHOOLS.

The object of art education in the school should be to develop in the pupil a sense of unity or harmony, and to cultivate within him a regard and love for beauty. It should also seek to keep alive and stimulate in the child the creative faculties and the power of imagination, and through them allow full expression to his individuality. It is only too apparent that the prevailing systems of art instruction in the public schools are not devised with a view to accomplish this end, the forms from which the pupils are made to draw being generally as mechanical and uninviting as the method itself. But if it be conceded, that the statement I have made regarding the aim of art training is correct, then the pupil should only be encouraged to design, draw, or model beautiful forms, or at least forms that will enlist the keenest interest, through which he can be led to the beautiful. What is most necessary in the art room of the public school is to surround the pupil with truly artistic influences, and to see that the work he attempts in this department is art of a worthy kind, and further, to see that each pupil creates individual work. Class instruction, where all do the same thing in the same way, is contrary to the very aim of true art influence. Art must be preserved on its own plane to be of any value. I would do away in the art room with cubes, pyramids, hexagons, and other paraphernalia of the kind, and replace them with objects of a more interesting and inspiring nature. I do not say that these forms have not their proper place and use in a perfectly legitimate branch of instruction, namely, that of mechan-

ical drawing ; but the purely æsthetic phase of the subject should be based on less mechanical lines.

It is well to recognize that the pupils in our common schools cannot be taught to draw with any degree of perfection under any system, for the simple reason that it is impossible to devote time enough to it, and nothing is so purely the result of practice as good drawing or modelling. But, nevertheless, the child's mind and perceptions can be developed in a way not attempted now, by the employment of better methods looking toward the actual creation and decoration of simple objects and articles that are possible to him. Therefore it may be well to look at this subject from a different point of view than that which generally prevails.

What is most desirable, after all, is to awaken and keep up the interest of the child in art. The child is imaginative naturally ; the artist should be the same. It appears to me, therefore, that it is of the utmost importance that this faculty should be kept alive and fostered as well, also, as the creative faculty. Now the child loves to decorate a sheet of paper fancifully with his huge birds and men all out of proportion, maybe, to the mountains upon which they are naïvely perched ; but what of it ! He will, if he has the ability, learn proportion in time. Why tell him that his little creations are all impossible—that he must give them up and draw cubes and the like ? What would Japanese art amount to if it were based on this cubic foundation ! Art itself has passed through this very stage of crude and childish expression. Why not, then, let the child follow in steps more or less parallel to the development of art ? I believe this to be one way out of the difficulty. I would, during the child's first years, let him draw and model more from fancy, in the primitive way natural to him, teaching him to apply design to various objects, at the same time, also allowing him to work from the rude Indian implements,

while showing and explaining to him their attempts at design and decoration.

Then, as he grows older, let him be introduced to forms of an order of art somewhat higher—that of the Aztecs, for instance, giving the pupil a chance to draw and model objects which they used, such as implements of war, of the hunt, musical instruments, etc. These objects including utensils of various kinds are intensely interesting, many of them very simple in design and extremely beautiful. Every article is replete with character and individuality ; no better models could be found to draw and model from in the earlier stages, or to serve as suggestive guides in the pupil's creative art work, and precisely because of the individual character so marked in each, they are symmetrical without being mechanically regular. Two sides of a face are not exactly alike. This is emphasized in Greek sculpture. Therefore, observation of the more rude but picturesque forms I have suggested above would stimulate the mental perceptions, for the simple reason that they are not mechanically accurate ; they are not machine-made. No work of art is, nor can the art *faculties be cultivated through drawing machine-made objects of the geometrical order* of which I have spoken.

After a period devoted to these more savage objects, let the child be led on, up through the forms of Archaic Egyptian and Japanese art to the more perfect ideals of the Greeks and of later artists. Judgment, of course, must be used in the selection of these forms, that they may illustrate the best tendencies of the period to which they belong. They should be selected also with reference to the artistic elements they contain, which seem to unite them with the most enduring characteristics of art of all periods.

Such a course, though very briefly outlined here, would be, I am certain, not only stimulating but instructive,

and would store the child's mind with varied phases and modes of art expression, furnishing him with a fund of suggestive material to draw upon in later years.

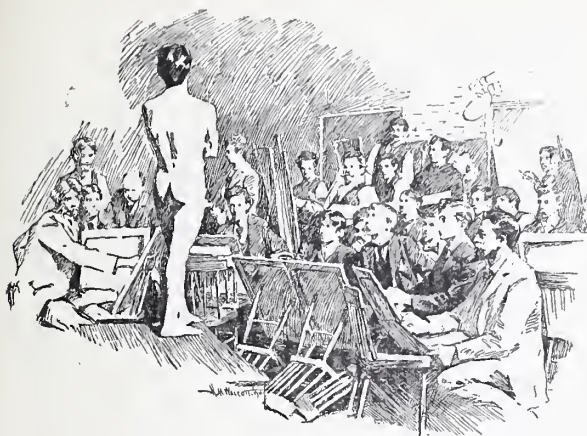
The environment of the pupils in the art room is also a matter of the utmost importance. The room should be attractive and present to the eye only an aspect of harmony and beauty; no ugly or uninviting object should have a place in it for a moment. Naturally any good teacher will see the advisability at the proper time of introducing or interspersing during the art course work from nature or from life, and will, on occasion, while talking about the various objects used, point out the difference between the savage and more perfect ideals of form or color.

About the best way, it would seem, to influence or develop the child's artistic faculties is to have him actually attempt to produce something which is in itself beautiful or decorative. And to this end I should set him to work at decorating any objects in the school which it would be practicable for him to undertake. For instance, instead of covering sheets of paper with drawings of cubes, cylinders, etc., how much better it would be if all the pupils undertook in their art work to decorate or design covers for their school books, no matter how crude their attempts might be. This is only one direction in which their inventiveness might be employed, and I would say that the actual art of drawing should be acquired more or less incidentally while doing this kind of work. For if there be developed in the pupils a sort of mania for making things beautiful, the necessary technical skill can be acquired in special schools if they desire to follow art work later on. The plan I have suggested, whether new or not, seems a natural and rational process through which to pass, stimulating, as it would, the imagination, training the powers of observation, developing the creative faculties, and incidentally

possessing an historical and ethnological value ; though I should somewhat jealously keep this latter aspect of it in the background. The range of objects and examples of art from which to choose to embellish such a course would be illimitable. Duplicate casts or photographs from the forms suggested, together with such original objects as it might be possible to obtain, would without question be of the deepest interest to the pupils from many points of view. There is certainly life in them compared to the uninviting forms they are obliged to work from now.

In any good system of art instruction latitude should be given to a teacher. She or he must be sufficiently competent (and only such should be entrusted with the responsibility) to exercise discretion and judgment. A system must be elastic in the very nature of the study. Hide-bound rules of procedure an instructor could not and should not follow, if he has the first elements of a teacher or an artist in him. The method or plan I have very roughly outlined, while marking out a direction, would leave a teacher free to follow it through a variety of paths. Only in this way, by giving latitude and scope, can the services of the best teachers be enlisted in the cause of good art instruction.

DOUGLAS VOLK.



IN THE LIFE CLASS.

DRAWN BY A MEMBER.

DEPARTMENT OF SCHOOLS.

In the list of students of the National Academy for the past sixty years may be found the names of nearly all the most eminent artists of America.

The schools are in session day and evening, from the first Monday in October to the middle of May, and offer every facility for study and development to art students.

The ANTIQUE Rooms, equipped with a very large and varied collection of casts, are open to all students daily, from 8 A.M. to 9:30 P.M. The day classes are in charge of Francis C. Jones, N.A., and the night class is in charge of Edgar M. Ward, N.A.

The DAY LIFE Classes are in charge of Charles Y. Turner, N.A., and the NIGHT LIFE Class in charge of Edgar M. Ward, N.A.

The PAINTING Classes (for women, from 9 A.M. to noon, and for men from 1 to 4 P.M.) are also under Mr. Ward's care.

The SKETCH Class, for the study of the draped living model, is open to all the students from 4.30 to 5.30 P.M.

In the COMPOSITION Class, which is designed to develop the inventive and imaginative faculties, original sketches of prescribed subjects are made.

James D. Smillie, N.A., gives instruction in etching, and Olin L. Warner, N.A. in modelling.

A course of LECTURES on PERSPECTIVE is given during each annual session, by Frederick Dielman, N.A., and also a course of lectures on ART ANATOMY, by Mr. Thomas Eakins.

Other Special Lectures are given from time to time.

The Suydam and Elliott Medals, in silver and bronze, will be awarded in the Life and Antique Schools for the best drawing at the close of each year.

A Suydam silver medal will be awarded for the best oil painting from the nude in Life Class.

Money Prizes from the Hallgarten School Fund will also be awarded in the Painting and Composition Classes.

A Special Prize of Seven Hundred and Fifty Dollars (given by Mr. William F. Havemeyer) may be awarded to the most deserving student of the year, to be used for foreign study. In awarding this prize, the proficiency of the competitors in the branches of Anatomy and Perspective will be taken into consideration.

J. C. NICOLL,

Corresponding Secretary, N. A.

SCHOOL COMMITTEE :	}	EDWIN H. BLASHFIELD,
		JAMES M. HART,
		OLIN L. WARNER,

Circulars containing rules, conditions of admission, and other details may be had on application at the Academy.

Students to whom the Havemeyer Prize has been awarded :

1892.	HARRY M. GUTHRIE.
1892.	CHARLES LOUIS HINTON,
1894.	HARRY M. WALCOTT.



IN THE WOMAN'S PAINTING CLASS.

DRAWN BY A MEMBER.

PERMANENT FUND.

The Permanent Fund is devoted to the purchase and improvement of real estate used by the Academy, and for no other purpose, except that any income from the Fund may be used for current expenses.

It is in charge of trustees chosen by donors to the Fund, with the President, Secretary, and Treasurer as *ex-officio* trustees.

A contribution of twenty-five thousand dollars constitutes the donor a trustee for life, with twenty-five admissions to every exhibition, and five cards to each reception given by the Academy. Also three free scholarships to the Art Schools.

A contributor of one thousand dollars receives ten admissions to every exhibition, and two cards to each reception, and one free scholarship.

A contributor of five thousand dollars receives the same privileges, with the right to transmit them to a legal heir in perpetuity.

Subscriptions may be sent to J. C. Nicoll, Corresponding Secretary, or to any member of the Council.

THE FOUNDERS.

On the 8th of November, 1825, a number of young Artists and Students established the New York Drawing Association, and soon after, on the 16th of January, 1826, they resolved themselves into a new organization to be known as the National Academy of the Arts of Design. They thereupon chose from their number fifteen artists, who were directed to choose fifteen others—the thirty thus selected to constitute the New Society.

Of this body of Founders of the National Academy of Design, whose names are here recorded, the last survivor, Mr. Thomas S. Cummings, N. A., who was for many years the Treasurer, and at one time the Vice-President, of the Academy, died September 25, 1894.

THE FIRST FIFTEEN.

CUMMINGS, THOMAS S.	MARSIGLIA, G.
DANFORTH, M. L.	MAVERICK, PETER.
DUNLAP, WILLIAM.	MORSE, S. F. B.
DURAND, ASHER B.	POTTER, EDWARD T.
FRAZEE, JOHN.	REINAGLE, HUGH.
INGHAM, CHARLES C.	TOWN, ITHIEL.
INMAN, HENRY.	WALL, W. G.
WRIGHT, CHARLES C.	

THE SECOND FIFTEEN.

AGATE, FRED. S.	PARADISE, JOHN W.
ANDERSON, ALEX. J.	PARADISE, J.
COLE, THOMAS.	PEALE, REMBRANDT.
COYLE, JAMES.	ROGERS, NATHANIEL.
EVERS, JOHN.	THOMPSON, MARTIN E.
JEWETT, WILLIAM.	VANDERLYN, JOHN.
MAIN, WILLIAM.	WALDO, SAMUEL.
WILSON, D. W.	

ACADEMICIANS.

	ELECTED.
BEARD, WILLIAM H.....	51 West 10th St., 1862
BECKWITH, J. CARROLL.....	58 West 57th St., 1894
BIERSTADT, ALBERT	1271 Broadway, 1860
BLASHFIELD, EDWIN H.....	58 West 57th St., 1888
BLAUVELT, CHARLES F., Naval Academy, Annapolis, Md.,	1859
BLUM, ROBERT	90 Grove St., 1893
BOUGHTON, GEORGE H.....	London, England, 1871
BRANDT, CARL L.....	Hastings-on-the-Hudson, N. Y., 1872
BREVOORT, J. R.....	52 East 23d St., 1863
BRIDGMAN, FREDERICK A.....	Paris, France, 1881
BRISTOL, JOHN B.....	52 East 23d St., 1875
BROWN, J. G.....	51 West 10th St., 1863
BUTLER, GEORGE B.....	Century Club, 1873
CALVERLEY, CHARLES.....	337 Fourth Ave., 1875
CHASE, WILLIAM M.....	51 West 10th St., 1890
CHURCH, FREDERIC E..	Hudson, N. Y., 1849
CHURCH, F. S.....	1512 Broadway, 1885
COLMAN, SAMUEL	Newport, R. I., 1862
CROUSEY, JASPER F.....	Hastings-on-the-Hudson, N. Y., 1851
DANA, W. P. W.....	7 Rue Scribe, Paris, France, 1863
DE HAAS, M. F. H.....	51 West 10th St., 1867
DEWING, THOMAS W.....	3 North Washington Sq., 1888
DIELMAN, FREDERICK.....	1512 Broadway, 1883
FLAGG, GEORGE W.....	Nantucket, Mass., 1851
FLAGG, JARED B.....	37 West 22d St., 1849
GAUL, GILBERT.....	170th St., near Tenth Ave., 1882
GIFFORD, R. SWAIN.....	152 West 57th St., 1878
GRISWOLD, C. C.....	143 East 23d St., 1867
GUY, SEYMOUR JOSEPH.....	51 West 10th St., 1865
HALL, GEORGE HENRY.....	Rome, Italy, 1868
HAMILTON, HAMILTON.....	Baldwins, L.I., 1889
HART, JAMES M.....	11 East 14th St., 1859
HARTLEY, J. S.....	145 West 55th St., 1891

ELECTED.

HASELTINE, W. STANLEY.....	Rome, Italy,	1861
HENNESSY, W. J.....	Saville Club, London, Eng.,	1863
HENRY, E. L.....	25 Madison Ave.,	1869
HOMER, WINSLOW.....	Scarboro, Me.,	1865
HOVENDEN, THOMAS.....	Plymouth Meeting, Penn.,	1882
HOWLAND, ALFRED C.....	52 East 23d St.,	1882
HUNTINGTON, DANIEL.....	49 East 20th St.,	1840
JOHNSON, DAVID.....	69 West 131st St.,	1861
JOHNSON, EASTMAN.....	65 West 55th St.,	1860
JONES, ALFRED.....	86 Trinity Pl.,	1851
JONES, FRANCIS C.....	253 West 42d St.,	1894
JONES, H. BOLTON.....	253 West 42d St.,	1883
LAFARGE, JOHN.....	51 West 10th St.,	1869
LAMBdin, GEORGE C.....		1868
LINTON, WM. J.....	P. O. Box 1139, New Haven, Conn.,	1882
LOOP, HENRY A.....	163 West 47th St.,	1861
LOW, WILL H.....	42 West 15th St.,	1890
MAGRATH, WILLIAM.....	11 East 14th St.,	1876
MARTIN, HOMER D.....	Century Club,	1875
MAYNARD, GEORGE W.....	80 East Washington Sq.,	1885
MILLER, CHARLES H.....	108 West 23d St.,	1875
MILLET, F. D... ..	Broadway, England,	1885
MORAN, THOMAS.....	37 West 22d St.,	1884
MOwBRAY, H. SIDDONS.....	66 West 11th St.,	1891
MURPHY, J. FRANCIS.....	222 West 23d St.,	1887
NEHLIG, VICTOR.....	Paris, France,	1870
NICOLL, J. C.....	51 West 10th St.,	1885
PARTON, ARTHUR.....	52 East 23d St.,	1884
PERRY, E. WOOD.....	51 West 10th St.,	1869
PORTER, BENJAMIN C.....	3 North Washington Sq.,	1880
RICHARDS, T. ADDISON.....	care of Nat. Academy of Design,	1851
RITCHIE, ALEXANDER H.....	264 Henry St., B'klyn,	1871
ROBBINS, HORACE WOLCOTT.....	137 East 60th St.,	1878
ROGERS, JOHN.....	New Canaan, Conn.,	1863
SELLSTEDT, L. G....	78 West Mohawk St., Buffalo, N. Y.,	1875
SHATTUCK, AARON D.....	Granby, Conn.,	1861
SHIRLAW, WALTER.....	3 North Washington Sq.,	1888
SHURTLEFF, R. M.....	44 West 22d St.,	1890
SMILLIE, GEORGE H.....	51 East 59th St.,	1882
SMILLIE, JAMES D.....	110 East 38th St.,	1876
SONNTAG, WILLIAM L.....	120 East 22d St.,	1861

ELECTED.

ST. GAUDENS, AUGUSTUS.....	148 West 36th St.,	1889
TAIT, ARTHUR F.....	53 East 56th St.,	1858
THOMPSON, WORDSWORTH.....	52 East 23d St.,	1874
TIFFANY, LOUIS C.....	335 Fourth Ave.,	1880
TRYON, D. W.....	226 West 59th St.,	1891
TURNER, C. Y.....	35 West 14th St.,	1886
VAN ELTEN, KRUSEMAN.....	51 West 10th St.,	1883
VEDDER, ELIHU.....	Rome, Italy,	1865
VINTON, FREDERIC P.....	247 Newbury St., Boston,	1891
WALKER, HORATIO.....	51 West 10th St.,	1891
WARD, EDGAR M.....	51 West 10th St.,	1883
WARD, J. Q. A	119 West 52d St.,	1863
WARNER, OLIN L.....	467 Central Park, West,	1889
WEIR, JOHN F...Yale School of Art, New Haven, Conn.,		1866
WEIR, J. ALDEN.....	11 East 12th St.,	1886
WHITTREDGE, WORTHINGTON.....	Summit, N. J.,	1861
WILMARTH, LEMUEL E.....	Marlborough, N. Y.,	1873
WOOD, THOMAS WATERMAN..	51 West 10th St.,	1871
YEWELL, GEORGE II.....	51 West 10th St.,	1880

ASSOCIATES.

ALLEN, THOMAS.....	190	Boylston St., Boston.
BEAUX, MISS CECILIA (elect).....	1710	Chestnut St., Philadelphia.
BRICHER, A. T.....	2	West 14th St.
BRIDGES, MISS FIDELIA.....		Canaan, Conn.
BRUSH, GEORGE DE F.....	152	West 49th St.
BUNNER, A. F.....	146	West 55th St.
CARPENTER, FRANCIS B.....	337	Fourth Ave.
CHAMPNEY, J. WELLS.....	96	Fifth Ave.
CLINEDINST, B. WEST (elect).....	110	Fifth Ave.
COLEMAN, C. C.....		Rome, Italy.
CURRAN, CHARLES C.....	145	West 55th St.
DEFOREST, LOCKWOOD.....	7	East 10th St.
DOLPH, J. H.....	58	West 57th St.
EATON, C. HARRY.....	52	East 23d St.
FERGUSON, HENRY A.....	325	West 56th St.
FOWLER, FRANK.....	106	West 55th St.
FREER, FREDERICK W.....	1701	Wellington Ave., Chicago.
GAY, EDWARD.....		Mount Vernon, N. Y.
HARPER, WILLIAM ST. JOHN.....		Easthampton, N. Y.
HOWE, WILLIAM H.....		Bronxville, N. Y.
INNESS, GEORGE, JR.....		Montclair, N. J.
IRWIN, BENONI.....	1111	Carnegie Hall Studios.
LIPPINCOTT, WM. H.....	49	W. 24th St.
LOOP, MRS. HENRY A.....	163	West 47th St.
LYMAN, JOSEPH.....		Century Club.
MCCORD, GEORGE H.....	52	East 23d St.
MCILHENNEY, C. MORGAN.....		Shrub Oak, N. Y.
MAYER, CONSTANT.....	1298	Broadway.
MINOR, ROBERT C.....	60	S. Washington Sq.
MOELLER, LOUIS.....	109	Bridge St., Mt. Vernon, N. Y.
MORGAN, WILLIAM.....	939	Eighth Ave.
O'DONOVAN, W. R.....	105	East 17th St.
OGLIVIE, CLINTON.....	52	East 23d St.
PALMER, WALTER L.....	5	Lafayette St., Albany, N. Y.

PARSONS, CHARLES.....	29 East 21st St.
PICKNELL, WM. L.....	41 Temple Pl., Boston.
POORE, H. R.....	46th St. and Balt. Ave., Philadelphia, Pa.
REINHART, CHARLES STANLEY.....	105 East 22d St.
REMINGTON, FREDERIC.....	New Rochelle, N. Y.
RYDER, P. P.....	51 West 10th St.
SARGENT, JOHN S.....	Fairford, England.
SARTAIN, WILLIAM.....	152 West 57th St.
SATTERLEE, WALTER.....	52 East 23d St.
SCOTT, JULIAN.....	Plainfield, N. J.
STORY, GEORGE H.....	230 West 59th St.
TARBELL, EDMUND C. (elect).....	12 St. Botolph St., Boston.
ULRICH, CHARLES F.....	Akademie, Munich.
WALKER, HENRY O. (elect).....	11 East 59th St.
WATROUS, HARRY W.....	58 West 57th St.
WELDON, C. D.....	P. O. Box 180, Yokohama, Japan.
WIGGINS, CARLETON.....	52 East 23d St.
WILES, IRVING R.....	106 West 55th St.
WITT, J. H.....	771 Madison Ave.

DECEASED ACADEMICIANS.

	ELECTED.	DIED.
AGATE, FRED S.....	1826	1844
AMES, JOSEPH.....	1870	1872
AUDUBON, V. G.....	1846	1860
BAKER, GEORGE A.....	1851	1880
BEARD, JAMES H.....	1872	1893
BELLOWS, A. F.....	1861	1883
BENNETT, WILLIAM J.....	1828	1844
BOGLE, JAMES.....	1861	1872
BROWN, HENRY K.....	1851	1886
CAFFERTY, J. H.....	1853	1869
CASILEAR, JOHN W.....	1851	1893
CHAPMAN, JOHN G.....	1836	1889
COLE, THOMAS.....	1826	1848
COYLE, JAMES.....	1826	1828
CRANCH, CHRISTOPHER P.....	1864	1892
CUMMINGS, THOMAS SEIR.....	1826	1894
DANFORTH, M. L.....	1826	1862
DARLEY, F. O. C.....	1852	1888
DE ROSE, A. L.....	1833	1836
DUGGAN, PAUL P.....	1851	1861
DUNLAP, WILLIAM.....	1826	1839
DURAND, ASHER B.....	1826	1886
EDMONDS, F. W.....	1840	1863
EHNINGER, JOHN W.....	1860	1889
ELLIOTT, CHARLES L.....	1846	1868
EVERS, JOHN.....	1826	1884
FRAZEE, JOHN.....	1826	1852
FREEMAN, JAMES E.....	1833	1884
FROTHINGHAM, JAMES.....	1831	1864
GIFFORD, SANFORD R.....	1854	1880
GIGNOUX, REGIS.....	1851	1882
GRAY, HENRY PETERS.....	1842	1877

	ELECTED.	DIED.
GREENE, E. D. E.....	1858	1879
HALL, MISS ANNE.....	1833	1863
HART, WILLIAM.....	1858	1894
HICKS, THOMAS.....	1851	1890
HUBBARD, RICHARD W.....	1858	1888
INGHAM, CHARLES C.....	1826	1863
INMAN, HENRY.....	1826	1846
INNESS, GEORGE.....	1868	1894
IRVING, J. B.....	1872	1877
KAPPES, ALFRED.....	1894	1894
KENSETT, J. F.....	1849	1872
LANG, LOUIS.....	1852	1893
LAUNITZ, R. E.....	1833	1870
LE CLEAR, THOMAS.....	1863	1882
LEUTZE, E.....	1860	1868
MARSIGLIA, G.....	1826	1850
MAVERICK, PETER.....	1826	1831
MAYR, C.....	1849	1850
MCENTEE, JERVIS.....	1861	1891
MIGNOT, LOUIS R.....	1859	1870
MOONEY, EDWARD	1840	1887
MORSE, S. F. B.....	1826	1872
MORTON, JOHN L.....	1831	1871
MOUNT, S. A.....	1842	1868
MOUNT, WILLIAM S.....	1832	1868
PAGE, WILLIAM.....	1836	1885
PARADISE, J.....	1826	1834
PEALE, REMBRANDT.....	1826	1860
POTTER, EDWARD T.....	1826	1826
PRATT, R. M.....	1851	1880
PRUD'HOMME, JOHN F. E.....	1846	1892
QUARTLEY, ARTHUR.....	1886	1886
REINAGLE, HUGH.....	1826	1834
RICHARDSON, ANDREW.....	1833	1876
ROGERS, NATHANIEL.....	1826	1844
ROSSITER, THOMAS P.....	1849	1871
SHEGOGUE, JAMES H.....	1843	1872
SHUMWAY, HENRY C.....	1832	1884
SMILLIE, JAMES.....	1851	1885
SPENCER, F. R.....	1846	1875
STAIGG, RICHARD M.....	1861	1881

	ELECTED.	DIED.
STEARNS, JUNIUS B.....	1849	1885
STONE, WILLIAM O.....	1859	1875
SUYDAM, JAMES A.....	1861	1865
THOMPSON, LAUNT.....	1862	1894
THOMPSON, MARTIN E.....	1826	1877
TOWN, ITHIEL.....	1826	1851
TWIBILL, GEORGE W.....	1833	1836
VERBRYCK, CORNELIUS.....	1841	1844
WEIR, ROBERT W.....	1829	1889
WENZLER, A. H.....	1860	1871
WHITE, EDWIN.....	1849	1877
WHITEHORNE, JAMES.....	1833	1888
WRIGHT, CHARLES C.....	1826	1854
WYANT, ALEXANDER H.....	1869	1892

DECEASED ASSOCIATES.

	ELECTED.	DIED.
ADAMS, JOSEPH ALEXANDER.....	1833	1880
AGATE, ALFRED T.....	1832	1846
AUDUBON, J. W.....	1847	1862
BLONDELL, J. D.....	1854	1877
BOGARDUS, MRS. M... ..	1845	1878
BOUTELLE, D. W. C.	1852	1884
BRADFORD, WILLIAM.....	1874	1892
BRYANT, HENRY.....	1837	1881
CHASE, HARRY.....	1883	1889
CHENEY, S. W.....	1848	1856
CLONNEY, JAMES G.....	1834	1867
COLYER, VINCENT.....	1849	1888
CRANCH, JOHN.....	1853	1891
CUMMINGS, THOMAS A.....	1852	1859
DALLAS, J.....	1854	1857
DAVIS, ALEXANDER JACKSON.....	1827	1892
DEAS, CHARLES.....	1839	1867
DIX, CHARLES TEMPLE.....	1861	1873
DODGE, JOHN W.....	1832	1894
EATON, J. O.....	1866	1875
FANSHAW, S. R.....	1841	1888
FISHER, ALANSON.....	1845	1884
FITCH, JOHN L.....	1870	1895
FULLER, GEORGE.....	1853	1884
HAYS, W. J.....	1852	1875
HILL, JOHN.....	1833	1879
HOPE, JAMES.....	1871	1892
HOWS, JOHN A.....	1862	1874
JEWETT, WILLIAM S.	1845	1873
JONES, THOMAS D.	1853	1881
KUNTZE, EDW. J.....	1869	1870
KYLE, JOSEPH.....	1849	1863
LANMAN, CHARLES.....	1842	1895

	ELECTED.	DIED.
LAY, OLIVER I.....	1876	1890
LAZARUS, JACOB H.....	1849	1891
MARCHANT, E. D.....	1833	1887
MATTESON, THOMAS H.....	1847	1884
MAY, EDWARD H.....	1849	1887
MEGAREY, JOHN.....	1844	1845
MOUNT, HENRY S.....	1827	1841
NEWCOMBE, GEORGE W.....	1832	1845
NICHOLS, EDWARD W.....	1861	1871
NIMS, JEREMIAH.....	1841	1841
OAKLEY, GEORGE.....	1827	1869
ODDIE, WALTER M.....	1833	1865
PARADISE, JOHN W.....	1833	1862
PHILIP, F. W.....	1833	1841
POPE, JOHN.....	1857	1880
POWELL, W. H.....	1854	1879
RANNEY, WILLIAM.....	1850	1857
REINHARDT, B. F.....	1871	1885
RONDEL, FREDERICK.....	1861	1892
SAINTIN, JULES ÉMILE.....	1859	1894
SMITH, THOMAS L.....	1869	1884
SWAIN, WILLIAM.....	1836	1847
TALBOT, JESSE.....	1845	1879
THOMPSON, CEPHAS G.....	1861	1888
THOMPSON, JEROME.....	1851	1886
THOMPSON, THOMAS.....	1834	1852
THORNDYKE, GEORGE Q.....	1861	1887
VOLLMERING, JOSEPH.....	1853	1887
WALDO, SAMUEL L.....	1847	1861
WARREN, A. W.....	1863	1873
WEINDEL, CARL.....	1839	1845
WIGHTMAN, THOMAS.....	1849	1888
WILLIAMSON, JOHN.....	1861	1885
WILSON, MATTHEW.....	1843	1892
WOTHERSPOON, W. W.....	1848	1888
WUST, ALEXANDER.....	1861	1876

PRIZES.

Awarded at the Annual Exhibitions of the Academy.

THE
THOMAS B. CLARKE
PRIZE—\$300.

THE
JULIUS HALLGARTEN
PRIZES—\$300, \$200,
AND \$100.

THE
NORMAN W. DODGE
PRIZE—\$300.

METHOD OF AWARD.

LOTOS CLUB FUND
FOR THE
ENCOURAGEMENT OF
AMERICAN ART.

For the best American Figure Composition painted in the United States by an American Citizen without limitation of age.

For the three best Pictures in Oil Colors painted in the United States by American Citizens under thirty-five years of age.

For the best picture painted in the United States by a *woman*, without limitation of age.

Consent having been obtained from the various parties controlling these prizes, they will be awarded by the Jury of Selection, at a meeting to be held in the galleries, after the pictures are hung, in time to announce decisions at the opening of the Exhibition.

A Fund of One Thousand Dollars has been raised by members of the Lotos Club for the purchase of one or more paintings at the Annual Exhibition of the National Academy of Design, to be selected jointly by the Jury of the Academy and the Art Committee of the Club ; the pictures selected to become the property of the Club.

No competitor may take two prizes or a prize of the same class a second time.

The ACADEMICIANS will not compete for any of the prizes.

PRIZES HAVE BEEN AWARDED in previous years as follows :

THE THOMAS B. CLARKE PRIZE.

1884, Fifty-ninth Annual Exhibition—	Charles F. Ulrich.
1885, Sixtieth “ “	—Francis C. Jones.
1886, Sixty-first “ “	—Walter Satterlee.
1887, Sixty-second “ “	—Thomas W. Dewing.
1888, Sixty-third “ “	—H. Siddons Mowbray.
1889, Sixty-fourth “ “	—Irving R. Wiles.
1890, Sixty-fifth “ “	—Edmund C. Tarbell.
1891, Sixty-sixth “ “	—Frank W. Benson.
1892, Sixty-seventh “ “	—William St. John Harper.
1893, Sixty-eighth “ “	—Charles C. Curran.
1894, Sixty-ninth “ “	—Harry W. Watrous.
1895, Seventieth “ “	—Henry O. Walker.

THE HALLGARTEN PRIZES.

1884, Louis Moeller.	C. Y. Turner.	W. Bliss Baker.
1885, Harry Chase.*	J. F. Murphy.	D. M. Bunker.*
1886, Percy Moran.	W. A. Coffin.	Irving R. Wiles.
1887, Alfred Kappes.*	Walter L. Palmer.	D. W. Tyron.
1888, Geo. de Forest Brush.	H. R. Poore.	Chas. C. Curran.
1889, R. V. V. Sewell.	Kenyon Cox.	Frank W. Benson.
1890, No award.	No award.	No award.
1891, No award.	No award.	No award.
1892, No award.	No award.	No award.
1893, C. Morgan McIlhenney.	Ed. A. Bell.	Henry Prellwitz.
1894, Edmund C. Tarbell.	Edith Mitchill.	Mrs. J. F. Murphy.
1895, Charles C. Curran.	Geo. R. Barse, Jr.	Francis Day.

THE NORMAN W. DODGE PRIZE.

1887, Mary Curtis Richardson.	1891, Mary Sargent Florence.
1888, Amanda Brewster Sewell.	1892, Elizabeth R. Coffin.
1889, Ella Condie Lamb.	1893, Cecilia Beaux.
1890, Anna M. Richards.	1894, Clara T. McChesney.
1895, Edith Mitchill Prellwitz.	

* Deceased.


CORRIDOR.

NO. 1 TO NO. 90 INCLUSIVE.

MEMORANDA.

N.A.—National Academician ; A.N.A.—Associate of the National Academy.

Works in competition for the prizes are marked as follows : the Clarke prize (C.) ; the Hallgarten prizes (H.) ; the Dodge prize (D.).

 For information in regard to Works for Sale, inquire of Mr. C. H. Greer, at the desk in the South Gallery. Prices in the Catalogue INCLUDE THE FRAMES.

All payments must be made before the close of the Exhibition to the order of JAMES D. SMILLIE, Treasurer, and works sold cannot be delivered until paid for.

Academy Sales take precedence of any by Artist or Owner.

ALL Pictures sold by the Academy are fully insured when paid for.

NO.		PRICE.
1.	THE SHEPHERDESS L. La Verne Butler.	\$800
2.	(D.) PORTRAIT OF MISS D. Lydia Redmond.	L. Redmond.
3.	(H.) WINTER STORM Frank W. Benson.	400
4.	A GONDOLA GIRL Thomas Shields Clarke.	650
5.	(C. H. D.) FAITH, HOPE, AND LOVE M. L. Macomber.	500
6.	MADISON SQUARE IN A BLIZZARD H. N. Hyneman.	100

NO.		PRICE.
7.	(C. H.) COMRADES Edwin W. Deming.	1 25
8.	A COLD AND WINDY SKY . . . W. Merritt Post.	1 00
9.	THE BROOK J. Jefferson.	
10.	PORTRAIT OF WARREN G. BROWN. Mrs. Chas. Stewart Smith. S. R. Macknight.	
11.	UPLAND FIELDS Livingston Platt.	75
12.	REFLECTIONS C. Y. Turner, N.A.	
13.	APPLETREES AT ASHFIELD . . . Joe Evans.	2 00
14.	A WASHINGTON MODEL Robert Hinckley.	2 00
15.	ROAD IN AUTUMN Wm. T. Amsden.	2 00
16.	(H.) A HAY-FIELD Henry G. Fangel.	85
17.	(C. D.) "WEARY HANDS AND EYES ARE FREE TO STEAL A MO- MENT'S REST AT TIMES" . . . M. R. Dixon.	3 00
18.	LAKE MORRIS—SUSSEX, N. J. . . Henry A. Ferguson, A.N.A.	2 00

NO.		PRICE.
19.	FARMINGTON MEADOWS W. Whittredge, N.A.	100
20.	CHILD'S PORTRAIT Percival de Luce.	
21.	HEAD (Pastel) Joseph H. Boston.	125
22.	(D.) MARJORIE Eleanor C. Bannister.	
23.	(H. D.) FRIEDA Gertrude Colles.	75
24.	THE GREY AND GREEN OF SUM- MER, LONG ISLAND Charles H. Miller, N.A.	500
25.	CATSKILL MEADOWS (Illustration) . . Kruseman van Elten, N.A.	350
26.	PORTRAIT Wm. M. J. Rice.	
27.	PORTRAIT OF MRS. N. The Artist. Charles Frederick Naegele.	
28.	(C. H.) BENT ON MISCHIEF (Illustra- tion) De Cost Smith.	500
29.	THE ROAD TO THE RIDGE, LONG ISLAND. Charles H. Miller, N.A.	350
30.	(H.) IN DIXIE LAND J. Campbell Phillips.	350
31.	ON AN OLD FARM F. DeHaven.	500

NO.	PRICE.
32. (H.) WILD WHITE HORSES OF THE SEA C. M. Burns, Esq. Anna M. Richards.	
33. A MIDSUMMER MORNING 225 T. Addison Richards, N.A.	
34. A MISTY DAY—CONNECTICUT 250 Edward J. Barnard.	
35. SUNSET OVER THE GRAND CANAL, VENICE 450 Thomas Moran, N.A.	
36. (C. H.) CONVALESCENT 400 Thos. C. Corner.	
37. (C. H.) MOTHER WITH CHILDREN 600 George Burette Waldo.	
38. JESSICA 300 H. M. Guthrie.	
39. (H. D.) LITTLE PICKANINNY 100 Anna Wood Brown.	
40. (C. H.) SWEET IS YOUTH 500 George W. Cohen.	
41. A FRIENDLY GAME 250 Julian Scott, A.N.A.	
42. "YOU ARE NAUGHTY!" (Illustration) 350 Louis Moeller, A.N.A.	
43. PORTRAIT Children of the Artist. Charles Noël Flagg.	

NO.		PRICE.
44.	WILD CARROT FIELD ON CONANICUT ISLAND Fidelia Bridges, A.N.A.	200
45.	(C. H.) "REPOSE" ON THE FLIGHT TO EGYPT Eugene.	1500
46.	IN THE MEADOW (Illustration) . . . C. Morgan McIlhenney, A.N.A.	800
47.	THE WANING DAY M. DeForest Bolmer.	1200
48.	EVENTIDE Albert Insley.	600
49.	EVENING IDYL F. Luis Mora.	200
50.	THE WHITE WORLD (Pastel) . . . Walter L. Palmer, A.N.A.	200
51.	THE LAST GLEAM F. K. M. Rehn.	800
52.	SEPTEMBER LIGHT Gabrielle D. Clements.	100
53.	CANAL—VENICE Stephen Parrish.	100
54.	WAITING (Pastel) (Illustration) . . . J. Wells Champney, A.N.A.	850
55.	GREY SUNLIGHT, LONG ISLAND . . . Howard Russell Butler.	150
56.	AESTAR Kathryn Platt.	75

NO.		PRICE.
57.	PORTRAIT W. Day Streetor.	T. Butler.
58.	EVENING IN SOMERSETSHIRE Geo. H. McCord, A.N.A.	200
59.	EVENING GLOW R. A. Blakelock.	250
60.	AFTER THE RAIN J. D. Woodward.	250
61.	UNDER THE PALISADES IN OCTO- BER J. F. Cropsey, N.A.	1000
62.	A FRENCH GARDEN Allen B. Talcott.	200
63.	AT SUNSET Richard Newton, Jr.	200
64.	SUNSET NEAR ORANGE, N. J. W. S. Macy.	300
65.	(C.) SURRENDER OF NIEUW AM- STERDAM IN 1664 Charles X. Harris.	
66.	MOONLIGHT Joseph Lyman, A.N.A.	600
67.	(H. D.) PORTRAIT Miss Jane Wilson. Emily Loyd Wilson.	
68.	(D.) IN A NEW ENGLAND ORCHARD Frances B. Townsend.	800
69.	(D.) JARIUS' DAUGHTER S. Mary Norton.	500

NO.		PRICE.
70.	A DAUGHTER OF CIVILIZATION . J. H. Witt, A.N.A.	800
71.	A STATELY ELM H. W. Ranger.	1000
72.	(H.) S. GIORGIO, FROM LA GIN- DECCA Frank A. Bicknell.	400
73.	AUGUST FLOWERS B. F. Gilman.	150
74.	LILACS F. Lincoln Jenkins.	75
75.	(C. H.) THE DEPARTURE OF THE BRIDE (Illustration) J. L. G. Ferris.	
76.	BUBBLES (Illustration) Wm. Morgan, A.N.A.	800
77.	PORTRAIT, MRS. H. George P. Hughes.	
78.	BULLS FIGHTING Edward R. Smith.	
79.	UNDER THE TREES AT TWILIGHT S. Edwin Whiteman.	200
80.	A MARCH DAY NEAR LAKEWOOD, N. J. Charlotte B. Coman.	150
81.	(H.) MOONRISE Henry Brown Fuller.	300
82.	(C.) LITTLE MAID IN WHITE (Illus- tration) Douglas Volk.	300

NO.		PRICE.
83.	PORTRAIT OF MISS B. . . . Robert Arthur.	50
84.	(H.) MOONRISE AND TWILIGHT . . Charles Henry Ault.	250
85.	(C.) THE ARRIVAL AT THE MIS- SION W. H. Drake.	300
86.	(D.) THE MEADOW POND Agnes Dean Abbatt.	65
87.	CHRYSANTHEMUMS A. C. Fenety.	135
88.	STILL LIFE Emil Carlsen.	600
89.	BY THE ROADSIDE (Illustration) . F. C. Gottwald.	175
90.	(D.) ON THE PIAZZA Esther Baldwin.	

NORTH GALLERY.

NO. 91 TO NO. 169 INCLUSIVE.

NO.		PRICE.
91.	OVERLOOKING THE SEINE . . . E. Willis Redfield.	\$250
92.	BEAN PATCH Charles Frederick Naegele.	400
93.	(C.) DEPARTING WINTER (Illustration) F. Russell Green.	500
94.	SPRINGTIME IN CHESTER VALLEY. Walter Clark.	350
95.	(H.) THE BROOK IN WINTER . . . E. Willis Redfield.	250
96.	(H.) A PATH THROUGH THE GLEN —DEVONSHIRE, ENG. Frank A. Bicknell.	500
97.	THE APPROACH OF FLOOD-TIDE (Illustration.) George H. McCord, A.N.A.	500
98.	LAKE MINNEWASKA D. Huntington, N.A.	
99.	AN ARKVILLE EVENING Arthur Parton, N.A.	250
100.	SUNDOWN J. Francis Murphy, N.A.	250

NO.		PRICE.
101.	(C. D.) THE STUDENT . . . M. R. Dixon.	100
102.	(C. D.) A SEWING-SCHOOL. Estate of Mary Hemenway. M. Lesley Bush-Brown.	
103.	NOVEMBER MORNING . . . J. R. Brevoort, N.A.	500
104.	PORTRAIT OF MR. AULT. . . Mrs. Ault. Wm. M. Chase, N.A.	
105.	OCTOBER NEAR NEW LONDON, CONN. (Illustrated) . . . Robert C. Minor, A.N.A.	300
106.	A SUNNY AFTERNOON . . . Edward McDowell.	200
107.	(C. H.) IN A STRANGE LAND . . . William J. Baer.	
108.	ON THE SACO RIVER, MAINE . . . J. B. Bristol, N.A.	350
109.	A FOREST CATHEDRAL . . . R. M. Shurtleff, N.A.	1000
110.	THE HARVEST MOON . . . Richard Newton, Jr.	200
111.	PORTIA Walter Satterlee, A.N.A.	700
112.	CLOUDY DAY M. F. H. de Haas, N.A.	500

NO.		PRICE.
113.	PORTRAIT Capt. O. M. Carter. Carl L. Brandt, N.A.	
114.	PORTRAIT Orrin S. Parsons.	
115.	A BRETON WELL Allen B. Talcott.	100
116.	THE FIRE ON THE ICE Theo. Studwell.	30
117.	(C. D.) A DISAPPOINTED CALL Eurilda Loomis France.	350
118.	THE LAST MOMENTS Henry Mosler.	7500
119.	PORTRAIT OF WM. J. LINTON, N.A. Thomas W. Wood, P.N.A.	
120.	PORTRAIT STUDY B. Irwin, Esq. Benoni Irwin, A.N.A.	
121.	HILLSIDE FARM A. T. Van Laer.	125
122.	(C. H. D.) TIME FOR TEA Letitia B. Hart.	300
123.	THE ROAD BY THE BROOK (Illus- tration) H. Bolton Jones, N.A.	350
124.	HESTER PRYNNE Jared B. Flagg, N.A.	2000
125.	FROM A BRIDGE F. H. Lungren.	200

NO.	PRICE.
126. RAIN G. Wiegand.	75
127. DOWN ON THE MEADOWS S. C. Van Dusen, Esq. Walter Clark.	
128. "PLEASE LET US OUT" (Illustration) A. H. Bultman, Esq. A. F. Tait, N.A.	
129. JANUARY Wm. L. Sonntag, N.A.	300
130. MORNING ON THE MANOMET HILLS, CAPE COD Carleton Wiggins, A.N.A.	400
131. SHINNECOCK HILLS Burr H. Nicholls.	200
132. THE SWEET FERN PASTURE Ben Foster.	200
133. THE BIRTHPLACE OF GILBERT STUART Robert W. Van Boskerck.	1000
134. THE DEPARTURE OF THE FISH- ERMEN—EARLY MORNING Louis P. Dessar.	3000
135. GIRL WITH RING Edmund C. Tarbell, A.N.A. (elect).	400
136. (C.) THE CRACKER'S DAUGHTER Lyell Carr.	
137. MERMETS Rose Clark.	100

North Gallery

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NO.		PRICE.
138.	(C. H. D.) A NEW SOPRANO . . . Letitia B. Hart.	250
139.	NOTES OF INTEREST (Illustration) Claude Raguet Hirst.	225
140.	(H.) MOTHER AND CHILDREN . . Frank W. Benson.	800
141.	ROSES Frances S. Carlin.	50
142.	(C. H. D.) A MUSICAL TRIO . . . Alida Bevier Van Dyck.	85
143.	THE BATHER'S POOL Frederick B. Williams.	50
144.	A FLORENTINE Léon Moran.	75
145.	SPRAY OF TRUMPET CREEPER . . Fanny Mendelson Jones.	15
146.	THE WEDDING GOWN Annie B. Shepley.	50
147.	A SKY FARM J. H. Niemeyer.	60
148.	A SONG Wm. B. Pendroll.	300
149.	A HAZY DAY J. H. Niemeyer.	50
150.	SUNSET OVER GLOUCESTER HAR- BOR (Pastel) Adelaide E. Wadsworth.	60

NO.		PRICE.
151.	EARLY SPRING (Pastel) David Wilson Jordan.	150
152.	HEBE (Illustration) Géo. W. Maynard, N.A.	400
153.	SNOWY MORNING, UNION SQUARE Th. Robinson.	
154.	MIDSUMMER DAYS De Scott Evans.	250
155.	IDEALA K. M. Huger.	90
156.	OCTOBER SUNSHINE John Willard Raught.	200
157.	(H) AUTUMN RAIN Theodore Wendel.	150
158.	A CANAL C. A. Platt.	300
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